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THE ETUDE.

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Musical Items.

HOME.

MR. ALBANI sailed for Europe April 23d.

MAX STRAKOSCH died in New York, March 17th.

DR. CARL MARTIN is to sing in several of the May Festivals.

AUS DER OHE will spend the summer in Germany and Switzerland.

EDWARD LLOYD, the famous tenor of England, is now filling engagements in this country.

D'ALBERT appears with the Boston Symphony Society at the Auditorium, Chicago, May 7th.

The Connecticut Music Teachers' Association is to be held in Bridgeport, July 5th, 6th and 7th.

THEODORE THOMAS now places the compositions of American composers on his programmes.

MR. J. DE ZIELINSKI gave a series of piano lecture recitals in Buffalo, N. Y., the past season.

THE Morgan Harp and Organ Matinees have been very popular during the past Lenten season.

THE American Composers' Association gave their second concert April 28th, in New York City.

MRS. FANNIE BLOOMFIELD-ZEISLER played the Chopin F minor concerto with the Thomas Orchestra in Chicago.

M. STERNER, of New Haven, Conn., will exhibit his celebrated collection of instruments at the Vienna Exhibition.

KANSAS CITY musicians united in giving a concert of the compositions of Mr. Alfred Charles Moss, a musician of their city.

PADEREWSKI was greeted with an audience of immense size in his last New York City appearance. He carried away with him \$50,000.

THE Cincinnati May Music Festival begins May 24th and ends the 28th. Seven programmes will be given, rendered by noted artists.

THE American Music Society gave fourteen pieces by native American composers at its sixteenth meeting, in Mason & Hamlin's warerooms.

MR. FRANZ RUMKEI's series of historic piano recitals have been a feature of the past season in New York, and have been largely attended by musicians and students.

THE CHEVALIER DE KONTSKI has recently given lecture recitals at several of the leading seminaries. His recollections of the masters make his lectures of rare interest.

THE International Temple of Music will be one of the musical features of the Columbian Exposition. Concerts will be given by the greatest artists, societies, orchestras, etc., of the world.

WM. H. SHERWOOD continues his instructive recitals at Chicago, and takes three or four short tours each season, besides giving a series of recitals at the Chautauqua Summer Music School.

FOREIGN.

NEVADA has made a tour in Spain.

JOSEF HOFMANN will study with Moszkowski.

A MONUMENT to Mozart is to be erected in Vienna.

EBENEZER PROUT is about to publish his new work on Double Counterpoint.

OTTO HEGNER has met with great success in his concerts given in London.

JOSEPH BARNEY has been elected Principal of the Guildhall School of Music.

HANS VON BÜLOW gave a concert for the reserve fund of the Philharmonic Orchestra.

IGONAZ BRÜLL's one act opera, "Gringoire," has made a great success in Munich.

DR. RICHTER will conduct the concerts of the Vienna Musical and Dramatic Exhibition.

JOHANN STRAUSS is expected to make a tour of this country with his famous orchestra.

TOLSTOI's oldest son has composed a symphonic poem which is highly spoken of by the Russian critics.

ANTON RUBINSTEIN and SAINT-SAËNS will give a concert at the Vienna Musical and Dramatic Exhibition.

AUGUST KLUGHARDT's oratorio, "Interment of Christ," was at the Martin Luther Church in Dresden on Good Friday.

MRS. CLARA SCHUMANN has resigned her post as principal professor of music in the Frankfurt Conservatory on account of ill health.

SOMETHING ABOUT EXPRESSION.

ALL exaggeration in feeling leads to caricature, and by the repeated application of the same mode of expression to different subjects the style deteriorates into mannerism. The real beauty and effect of the *crescendo* and *decrescendo*, the *accelerando* and *ritenuto*, consist in their well-defined and carefully-weighted gradations, in their regulated growth and decline, in their increasing animation, and almost imperceptible return to calmness and quiet.

Anachronism in feeling is another great mistake. No player has a right to introduce into a piece a feeling incompatible with the period in which it was written. If we were to play a simple, unpretentious, yet charming, Gavotte of Sebastian Bach with the same fire, energy and dash which it is quite right to infuse into the execution of Weber's brilliant Polacca in E major—if we were to play Handel's "Harmonious Blacksmith" in the same style as Thalberg's "Home, sweet home!"—this would be anachronism; because we should be employing certain means which the state of the instrument in Bach's time did not admit, and therefore those effects

could not have possibly entered into the composer's mind and intention.

Even if we do not go so far as to lay down a rule that the soft pedal ought not to be used for delicate passages in Scarlatti's, Rameau's, Bach's, and Hindel's works, for the reason that the pedal was invented at a much later period than that in which they wrote, we must protest against the growing and pernicious fashion of substituting for the venerable, quiet, moderate and dignified expression of these masters, the modern, rather exaggerated, and sometimes spasmodic character which most of the present performers consider the exponent of real feeling. "*Regard it as something abominable,*" says Schumann, "*to meddle with the pieces of good writers, either by alteration, by omission, or by the introduction of new fangled ornaments. This is the greatest indignity you can inflict on art.*"—CARLYLE PETER-SILLES.

HOW PADEREWSKI PLAYS.

If words were perfume, color, wild desire;
If poets' songs were fire,
That burned to blood in purple-pulsing veins;
If with a bird-like thrill the moments throbbed to hours;

If summer's rains
Turned drop by drop to shy, sweet, maiden flowers;
If God made flowers with light and music in them,
And saddened hearts could win them;
If loosened petals touched the ground
With a caressing sound;
If love's eyes uttered word
No listening lover e'er before had heard;
If silent thoughts spake with a bugle's voice;
If flame passed into song and cried, "Rejoice! rejoice!"

If words could picture life's, hope's, heaven's eclipse
When the last kiss has fallen on dying eyes and lips;
If all of mortal woe
Struck on one heart with breathless blow on blow;
If melody were tears, and tears were starry gleams
That shone in evening's amethystine dreams;
Ah, yes, if notes were stars, each star a different hue,
Trembling to earth in dew;
Or if the boreal pulsings rose and white,
Made a majestic music in the night;
If all the orbs lost in the light of day
In the deep, silent blue began their harps to play;
And when in lightning skies the lightnings flashed
And storm-clouds crashed,
If every stroke of light and sound were but excess of beauty;

—If human syllables could e'er refashion
That fierce electric passion;
If other art could match (as were the poet's duty)
The grieving, and the rapture, and the thunder—
Of that keen hour of wonder,—
That light as if of heaven, that blackness as of hell,—
How Paderewski plays then might I dare to tell.

How Paderewski plays! And was it he
Or some dislodged spirit that had rushed
From silence into singing, that had crashed
Into one startled hour a life's felicity,
And highest bliss of knowledge—that all life, grief,
Turns, wrong
At the last to beauty and to song!

R. W. GILDER.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"I AM very much puzzled about a little pupil of mine, and wish that I could obtain your advice with regard to her. She is a very backward child of ten; in addition she is now almost entirely unable to see her eyes. She is very fond of music, and has a correct ear, so that she catches pieces very easily to sing, but it is almost impossible to teach her to play either by ear or from reading. She has no application whatever, and what she knows one minute she forgets the next. What shall I do with her? Her parents are very anxious she should learn to play; she learned the letters on the keyboard very easily, but after three months of lessons every other day could not be sure of them on the start. Can you suggest any simple arrangement of familiar melodies that I might teach her without her being obliged to use her eyes? What would be absolutely the best instruction book I could use for her, provided I use one at all? I have used "Emery's Foundation Studies" and the revised edition of the N. E. Conservatory Method. It is not only in her music, but in her school studies that she is backward; but I think if I could get her very much interested I might be able to get her along slowly. If you will kindly give me suggestions I will be very much obliged.

E. J. R.

If it is absolutely impossible for her to see her eyes for study you must learn to do without them, and she will have to rely upon her memory, which must be cultivated for the purpose. To begin with the ear training, it is very evident that when she sings a melody easily by hearing it, the ear is all right. The difficulty in playing the same melody lies in the imperfect consciousness of what she has heard and sung. This difficulty you will meet by teaching her to name the scale tones as she hears them, and then to name all the tones in the phrase as soon as she has heard it played, and later to recognize a measure and the time divisions accurately, so that she can sing a phrase and beat the time correctly after hearing it sung. It will require considerable work to accomplish this part of the training, but when you have brought her to the point where she can name the tones in an entire phrase after hearing it sung or played once, it will be but a short time before she will be able to remember an entire period of melody after having taken the phrases separately. When this point is reached it will be necessary to train the harmonic sense by teaching her something about forming chords and the principal chords of a key, both to recognize and form the chords independently and when connected into cadences. It will then be easy to teach her the accompaniment to any melody that she may wish to play. This process can be shortened very much by a proper management of the technical practice. Upon this side I recommend the Mason two-finger exercises for forming the tonic, and the Arpeggios, both from the diminished chord and the triads, to be practiced week and week about alternately. If in connection with these, the proper changes in rhythm be given and the direct and reverse motions properly combined, in order to make the arpeggios both ascending and descending, you will find that the keyboard mastery will proceed very rapidly, and the application of rhythm to the exercises will secure her attention and interest to carry each one through to the end. Moreover, the combination of several changes in one practice scheme will make her careful to observe the exact intonation, for when you have four chords to play in succession, each having four tones and each differing from the other in only one tone, you will find that the attention becomes very much sharper. I should not recommend the use of any instruction book at all in a case like this, but devote the best part of the lesson hour to assigning the arpeggios or other exercises for developing the fingers, and give all the remainder of the time to teaching her the particular part of a piece which has been agreed upon.

The fact you mention at the start, that what she learns one minute she forgets the next, indicates a mental condition incident to childhood, and will very soon give place to something more stable, especially under the training I here mention. The critical part of this course you will find will be the selection of pieces for study. These at first must be easy enough to be

taught by ear in the manner I have described without any great difficulty, and at the same time they must be in themselves interesting and worth learning. You will find that in this method of teaching it will not be necessary to give a large number of pieces of the same grade, but that when a very few of any one grade have been learned, the work intended in that grade will have been accomplished. The superior quality of the attention and the more thorough assimilation of the music taken into the mind, will facilitate the education to a degree that will surprise you. I think you will find the little pieces in the First Lessons in Phrasing and in the First Book in Phrasing, extremely well adapted for study in this manner; in alternation with pieces of a lighter and more purely external character, such as dance forms and finger pieces that "cheer but not inebriate." If I fail to make myself clear will you kindly ask again.

ON TEACHING TIME.

MOTION, BEATS, MEASURE, AND COUNTING.

BY C. W. GRIMM.

WHY are there so many performers unable to keep steady time?

Many advances have been made recently in all departments of music teaching, save that of time. That there are so many poor timists, speaks ill of the current methods of instruction. If in all elementary teaching the maxim, "Present the thing before the name, and the name before the sign" were always observed, current modes of instruction would present different aspects.

Ordinarily a beginner is told the names of the notes and their places on the staff; then he is made to observe the faces of the notes, whether they are white or black, and how many marks are attached to the stems. After the pupil can discern the difference of appearance between a whole note and a half note, etc., and can remember how many of one kind are equal to those of another, a few explanations, if any, about fingering are given, and then the study of "practical" music is begun.

If the pupil instructed in such a manner has not an inborn feeling of time, or is fortunate enough to discover it for himself, he will never know or feel anything about time, simply because his attention was never called to it. Teaching the values of notes does not teach time, no more than teaching fractions would mean time teaching.

In the pupil's first lessons instruction in time ought to be given. The following is a good way: Play some plain, simple music for the pupil; make him observe the "beats" of time; make him observe how regularly the beats occur; indicate the occurrence of the beats with the hand or foot; let the pupil do the same, but do not "count" yet; let the pupil also find the beats for himself, while you play. The pupil should first learn to feel the beating of the pulse in music; he should know of the regular current of life blood flowing through it; he should know that there is motion in music; that motion is a leading and important property of music.

A pamphlet recently came into my hands which treats of the neglected idea of motion in music, making it an important feature in the aesthetics of music. Miss Helen M. Sparrmann, the author of this pamphlet,* advances the thought that if all arts imitate or represent nature, then music represents motion. Although my æsthetic view of music differs from these, still I recommend the little book to those who enjoy reading investigations into the underlying principles of our art.

The exercises in discovering the beats ought to be tried over and over again with the pupil, until you can rest assured that it has been thoroughly understood; and never omit reviewing it in later lessons. When the pupil has the idea of "beats," then ask whether he can tell the difference between a march, or a waltz, or a gallop, and invariably he will say he can. Perhaps he can without any trouble, but when you ask him how he can dis-

cern the difference, he is usually unable to tell you. Not only beginners, but also many "advanced" pupils are unable to tell the time of a piece they hear, if the piece is unknown to them. Play short pieces again, and call the pupil's attention to the beats, in that they are not of the same quality; make him feel that some beats are heavier than others. After a heavy or strong beat there is at least one light or weak beat following. Two or three or more light beats may follow a heavy one, but never do two heavy beats follow each other in succession. The pupil has been led to observe that the beats occur always regularly; he is now to observe that the heavy beats occur also at regular intervals. Then tell him that the interval of time between two heavy beats is called a *measure*. Teach him that measures are classified according to how many beats are contained in them; when the beats of a piece are alternately heavy and light, then the piece is said to be in two-part measure. Now explain that in "*counting*," that means in numbering the beats, the heavy beat is called "one," and the light beat is called "two." Of course this counting must be in steady time. A heavy beat and two light beats make a three-part measure; a heavy beat and three light ones make a four-part measure. The teacher will understand how to continue this. So far the teacher has been illustrating his explanations by playing music; now the pupil should show how well he understood the explanations by playing pieces. The pupil's first pieces (pieces they are for him, even if they are melodies only eight measures long, and for one hand) should be in quarter notes only, for most frequently the parts of measure are expressed in quarter notes. Tell him that these notes, black notes with a plain stem, are called quarter notes; do not mention other notes yet. Give him pieces, melodies in two-part, three-part, or four-part measure, as soon as he can master a limited number of notes on the staff. Inform him that in written music the heavy beat, the count "one," is indicated by a line, called the bar, placed before it. The bar always shows the heavy beat of the measure; some pieces begin with the heavy beat, and others do not; if they start with a light beat, it will have to be written before the bar. The note or notes before the bar produce what is known as "incomplete measure." Thus far the pupil was to work in quarter notes only; now play for him, beginning on a melody that introduces eighth notes. Explain how two notes are to be played to a beat; illustrate by playing the music, or by marching; with the latter, many examples in time can be explained. Let the pupil take regular steps with you; then take two steps while he only takes one. The next thing to do would be to acquaint the pupil with tones twice as long as quarter notes; that would mean half notes. If he perfectly understands how two eighth notes are played in the time of a quarter note, he will have no difficulty with the half note. In a similar manner the sixteenth notes and the other notes ought to be taught. When the pupil has thoroughly understood how two tones are played in the time of one, then he has the foundation of all musical arithmetic. It is because this foundation was not made secure, that so many performers have no sure feeling of note-values.

Always teach the sound of the long and short tones, before you teach the signs for such tones; teach sounding music before written music. Many teach time and the length of tones by means of lines, spaces, geometrical figures, etc. Teaching time with the aid of diagrams means to present the sign and name before the thing; for this reason they ought not to be employed in teaching a beginner. If any illustrations are used, let them be examples of motion. I think it the best and most efficient way to teach time to a beginner, by doing it in the following order: Make him observe that motion is a property of music; make him observe that the beats teach him to discern the quality of heavy and light beats, then teach him about measures and their classification. After that teach him to count, then how two shorter tones are equal to the length of one longer tone, and at last teach him the signs that express the time-duration of tones. In conformity with the maxim mentioned at the beginning of this article, the sign is treated of last.

* "An Attempt at an Analysis of Music." Clark & Co., Cincinnati.

NEW PUBLICATIONS.

A CONVERSATION ON MUSIC.

BY ANTON RUBINSTEIN.

WHEN an artist so prominent and so esteemed as Anton Rubinstein thinks it worth while to express his opinions publicly on important questions connected with his art, he naturally commands general interest and attention. Especially is this the case when it becomes known that some of his opinions differ materially from those commonly held by the leading critics and connoisseurs of his time, as is the case in the present instance. We desire to know not only what he thinks, but why he thinks as he does; how far his opinions are based on sound principles, and how much allowance is to be made for "the personal equation." Rubinstein's book naturally excites interest and curiosity, therefore, in advance of our knowing anything of its contents; but a first perusal of it only increases the interest. Every page of it contains the expression of some weighty opinion, evidently well considered, and as evidently of no small importance in the estimation of the writer. Even when these do not compel our assent, they are invariably interesting, suggestive, provocative of thought, and therefore instructive. For the best service that can be done a man is to set him thinking on some important subject.

At the very outset of the book, Rubinstein informs us that the five greatest musicians of the world, in his opinion, are J. S. Bach, Beethoven, Schubert, Chopin, and Glinka. Nobody will dispute the claim of the first two. Schubert and Chopin would have their claims questioned by many in comparison with those of Handel, Haydn, Mozart, Schumann, and especially Wagner. But Glinka! Why should an obscure Russian opera composer, almost unknown outside of his native country, take precedence of any of those just mentioned, or of Rubinstein himself? So singular and surprising an estimate of the relative rank of great composers excites interest, and piques curiosity from the start.

Rubinstein goes on to state his artistic creed. He believes that instrumental music is superior to vocal, because (1) it has much wider range of tones and of execution, as well as of tone qualities, and hence is much more nearly commensurate with the range of emotional experience which it is the function of music to express; (2) because words are totally incapable of expressing emotion; (3) because in the highest joy or deepest sorrow no human being resorts to words to express what he feels; but may hum or sing a melody to himself *without* intelligible words; (4) because the instrumental works of the great masters express the tragic incomparably with more power than does any opera, by any master, however great.

The first of these points would seem to be well taken, and is confirmed rather than refuted by the fact that some of the greatest scenes in the Wagner music-dramas, such as the death of Siegfried, may be transferred to the concert stage and entrusted to the orchestra alone without serious loss. And we remind ourselves also of the purely instrumental portions of these works, such as the introduction to the third act of *Lohengrin*, *The Ride of the Valkyries*, *The Wald-Weben*, etc., which need no words to define their character. It is singular, at least, that Rubinstein should overlook such illustrations as these, and that he should deny to their author the possession of genius of the highest rank.

In connection with the third point, the writer has had occasion to observe a curious confirmation of Rubinstein's opinion (at least it may turn out to be such), in the fact that some of our native shortings, in songs which very strikingly express their deepest and most powerful emotions, employ only meaningless words, chosen apparently, simply for convenience in tone production.

As regards the second and fourth points: while it is true enough that words, taken by themselves, can only express ideas, and awaken emotions only indirectly through those ideas; it is nevertheless true that all our deepest feelings are connected with ideas, and so inseparably

connected with them that it may at least be fairly questioned whether they can be excited or expressed except as related to ideas. Music without words can, indeed, express and excite states and movements of feeling; but when these states or movements are unconnected with any defined ideas, situations or events, they are necessarily more or less vague. It is for this reason that instrumental music, aside from the simpler song and dance forms, is vastly less impressive and effective with the great majority of men than when it is associated with words, and especially with powerful dramatic representation.

Let me try to illustrate this point a little. It is easy enough to apprehend the general mood of an instrumental composition. We say this symphony of Haydn's is bright and cheerful; this nocturne of Chopin's is sad and melancholy; this polonaise is passionate and fiery; this Beethoven symphony or sonata uplifts us, through strife and struggle of soul, into a high spiritual region,—is, in fact, of a discernibly ethical character, etc. But go beyond the mere state or movement of feeling. Can music express love, or hate, or jealousy? All those feelings necessarily imply an *object* of love, or hatred, or jealousy; and this object music has no means of expressing. There is no possible succession or combination of tones which stands, or can stand, for a man or a woman, or for the relations between the two. Given words expressive of these, or words supplemented by a visible scene and action, and music which expresses the emotional states and the movements of passion naturally awakened by the ideas expressed in words and action not only vastly enhances the effect of what we see and hear, but is itself, made intelligible and effective by the vividness of the ideas presented in words, and scene, and action.

In two realms of feeling only is it maintainable that pure music is supreme:—On the plane of mere vague moods of pleasure or pain,—moods referable to no particular event; and on the plane of high spiritual aspiration, where well defined ideas are beyond the reach of the human mind. It is probably demonstrable that, so far as regards all feelings conditioned on earthly and human relations, music gains in expressiveness by association with words, and especially by the combination of words, scenery, and action in the drama. These are considerations which Rubinstein seems to have overlooked, and the omission makes his judgments narrow and one-sided, especially in his judgments expressed later concerning Mozart, Weber, and Wagner. If he had given such considerations as these due weight, his whole estimate of opera would probably be very different, and especially would his complete disapproval of Wagner be modified. I say "modified" only, for his aversion to Wagner seems to have been largely a personal matter, apart from any philosophical theories. He disliked Wagner's aggressiveness and iconoclasm, his perpetual self-assertion and posing before the public. It is only natural, too, that an Israelite like Rubinstein should be somewhat less than cordial toward the author of "Judaism in Music"; and perhaps it is only human nature that the author of "Nero," etc., should hardly enjoy the spectacle of Bayreuth and the world-wide success of works whose theory he disbelieves, whose author he dislikes; while his own operas attract comparatively little notice. It is not necessary to suspect Rubinstein of motives in the least unworthy; but it would probably not be unjust to allow something for personal bias in estimating the value of his opinions on Wagner and on opera in general.

Rubinstein is by no means lacking in enthusiasm for great music and musicians, however inadequate his estimate of the development of music-dramas may seem. He not only does ample justice to Bach, Beethoven, Schubert and Chopin, but estimates Scarlatti, Emmanuel Bach, Handel, Haydn, Mozart, Schumann and others with great warmth of feeling and with fine discriminating. He ranges the whole field of musical history, touching on nearly every important character, in the course of this imaginary conversation; and every page is interesting and instructive. His curiously high estimate of Glinka, in spite of his being, primarily, an opera com-

poser, is due to the fact that Glinka stands, in his view, as the best representative of the "national" tendency in music; which Rubinstein regards as marking the latest epoch in musical history. Music, he thinks, now shows the prevalence of the same spirit so strongly marked in European politics, the spirit of race assertion, the spirit which draws together and unites Slav against German, Latin against Teuton. It is the development and expression of racial and national peculiarities in music which has now become the characteristic note of the epoch. Scandinavian, Bohemian, Pole, Russian, all European peoples now show this characteristic tendency. And because Glinka stands, as Rubinstein thinks, most prominently as the representative of this tendency which characterizes our epoch, he ranks him with the others. Probably few will consider the grounds as sufficient.

But I repeat, however much one may differ with Rubinstein in opinion, however one may mark with regret a certain note of pessimistic melancholy which tinges the book throughout, no one can read it without pleasure and profit. It is strong, clear, keen, discriminating, dignified. It makes the reader feel that he has been in worshipful company, with whom it is good to be. The book will doubtless be widely read, as it deserves.

J. C. FILLMORE.

IDEAS ABOUT MUSIC TEACHERS.

BY FRANK H. TUBBS.

SEVERAL times during the past few years, I have had a glance into circles of professional life. Each circle, I found, was distinct. Early in life I was a civil engineer. Now I have been so long away from that calling that even the names of men eminent in it are out of mind. Yet, while in it, those men seemed to me the greatest on earth. Now I see that outside that circle few of these men are known. Again, I was a painter, and however in a professional way, among sculptors and painters. There was a new circle—great in itself, but great only to those in it. Again, by reason of musical work, I caught sight of the circle of clergy. We all have acquaintance with one or two men in that circle, but how little any of us, not men of the ministry, know the vastness of the circle. I am a member of a club, which meets monthly, made up of writers. Another circle. My own professional work, and yours with it, leads me to see and know the groups of the musical world. Another circle. Emerson says that all move in circles; and without *every* circle is yet a larger circle. The glimpses into the various circles named tell me that the different circles are little known to each other. The musical circle is perhaps least of all known. How are we as musicians looked upon by men of the world?

My good old mother, whom I am thankful to say lived to see her mistake, begged me, often with tears, not to think of becoming a musician. She had known a country singing-school teacher, who generally conducted school three or four nights a week and loafed about the tavern day-times, all through the winter, and half ran a farm in the summer. I was to become such. I once knew a doctor to say, "What, make friends with a musician?" Let the friends of any young lady discover that she proposes to wed a musician, and she goes to the hands in horror. If any successful teacher tells a group of business men something of how he conducts his business, they in surprise will exclaim, "Why, you really have to know quite a little about business to be a musician, don't you?" The musician has been, and generation still is, considered a man not fit for ordinary walks in life, but one who dreams—who makes a guy of himself in appearance—who has little if any good morals, and who is altogether unlike other men. In the various branches of music he is rated at very odd grades. An orchestral musician must be a beer-drinker; a pianist, too ethereal for earth; a vocalist, a bundle of conceit, whose virtues have been entirely suppressed through envy and jealousy; the church musician at least one degree lower than the sexton or janitor; and the singing teacher—well, he isn't to be mentioned. The reason why this is true, if it is true, is because the circle of musicians is not known to the outside world. Mr. Mathews says, and I delight to repeat it whenever I can, "Rest assured that any musician is necessarily a good fellow, if only you can get the right side of him turned to the light." Do musicians give cause for such judgment of mankind, and if so, is change needed, and how can such change be secured? You may answer—each for himself—if musicians give cause, but enough will vote affirmatively, to let me play out something as a way of change.—*Voice Quarterly*.

PADEREWSKI'S PLAYING.

(From William Mason's *Article in the March Century*.)

[The following gives so complete a summing up of what constitutes perfect pianism that we not only give it space without abridgment, but especially call the attention of players to the ideal here given, that they may measure their own playing by this standard, and learn wherein they need to study for their further improvement.—Editor.]

WITHOUT going closely into detail, there are certain matters concerning Paderewski's mechanical work which deserve the attention of students and others interested in piano technique. In many passages, without allowing a note from the piano, he ingeniously manages to bring out the full rhythmic and metrical effect, also the emphasis necessary to discriminative phrasing, by means of a change of fingering, effected either by interlocking the hands or by dividing different portions of the runs and arpeggios between them. In this way the accents and emphasis come out distinctly and precisely where they belong, and all of the composite tones are clean-cut, while at the same time a perfect legato is preserved. His pedal effects are invariably managed with consummate skill and in a thoroughly musical way, which results in exquisite tonal effects in all grades and varieties of light and shade. In musical conception he is so objective a player as to be faithful, true, and loving to his author, but withal he has a spice of the subjective which imparts to his performance a rightness of feeling, his own individuality. This lifts his work out of an arbitrary rut, so to speak, and distinguishes his playing from that of other artists.

Rubinstein is even more calm, tender, and caressing in his playing of Bach, bringing out all imaginable beautiful shades of tone-color in his rendering of those works. And why should this be otherwise, since Bach's compositions are so full of exquisite melody? Surely such emotional strains should receive a loving and musical rendering. As Moscheles played Bach a half century ago, and as we find him later on, so does Paderewski play him now—with an added grace and color which put these great contrapuntal creations in the most charming frames. It is great, deep, musical finding combined with calm, quiet, repose, and great breadth of style. Paderewski has no advantage over Rubinstein, however, in the fact that he is always master of his resources, and possesses power of complete self-control. This remarkably symmetrical balance is entirely temperamental, and may be discerned in the well-shaped contour of Paderewski's head, his steady gaze, and his supreme composure of mind and manner. Rubinstein, on the other hand, is an excess of the emotional, and while at times he reaches the highest possible standard his impulsive nature and lack of self-restraint are continually in his way, frequently causing him to rush ahead with such impetuosity as to anticipate his climax, and having no reserve force to call into action, disaster is sure to follow. He does not economize his strength to good advantage, but uses up his power too soon. Comparisons are not always profitable, but may be permitted for a mild form of the instruction they convey. Thus, of five prominent pianists, in Liszt we find the intellectual-emotional temperament, while Rubinstein has the emotional in such excess that he is rarely able to bridle his impetuosity. Paderewski may be classified as emotional intellectual, a very rare and happy blending of the two temperaments, and Liszt, who leans very much upon the same plane, while von Bülow has but little of the emotional, and overbalances decidedly on the intellectual side. There must always be two general classes of pianists—those whose interpretation changes with every mood, and whose playing always remains poetic, fervent, artistic, and inspired, because it is impossible for them to do violence to the musical nature which they have received by the grace of God, and others whose playing lacks warmth and abandon, notwithstanding the fact that it is carefully conscientious, artistic, and in the highest degree finished. The musicians of the latter class are invariably uniform, and are exact to such a degree that one can anticipate with great accuracy each accent, emphasis, nuance, and turning of phrase, from beginning to end. Of these classes Rubinstein and Bülow present good illustrations in contrast.

HOW MANY LESSONS A WEEK?—"Do the best you can" is always my advice. If finances prevent daily lessons, have three a week; if this is impossible, two or even one a week, but always remember that it pays to have frequent lessons. Why? Because interest is maintained, and because, especially children, cannot be trusted to practice by themselves, and those more advanced will prepare a lesson as well in two or three days as in a week; hence time is gained. At least three times the ground may be gone over in ten weeks with two lessons a week as with one, the same amount of practice being kept up by themselves, and those more advanced and interesting points cannot be mentioned if all the time has to be taken up in merely technical work, which becomes necessary in most cases where lessons are too far apart.—S. W. Van Deman.

CHOICE OF A TEACHER.

BY E. TRASTOUR.

THERE are many well meaning, honest teachers, who, through ignorance, injure their pupils by a bad method of teaching; so many careless ones that allow them to contract incurable defects, that some parents, with good cause, are utterly at a loss how to act in the choice of a competent teacher. On the other hand some parents are positive that "any kind of teacher is good enough for beginners." This erroneous notion, the source of which can be traced to a desire of avoiding the payment of higher terms to a competent professor, is the most pernicious that can be conceived. It is at the beginning that the foundation of a musical education must be laid, and an ignorant teacher neglects those fundamental principles upon which the subsequent course of instruction is based; and when a better one succeeds him, he will be so much impeded at every step by the previous defects of instruction that he can but regret that the pupil should have received any at all. How many pupils have been years merely to leave unimproved a talent which Nature, and which a bad training has smothered in its cradle. Some other parents, wishing those entrusted to their care to become mere amateurs, and not professional artists, believe that a superficial instruction is all that is necessary, forgetting that the soundness of instruction is always the easiest and most expeditious, and that the only difference between an amateur and a professional artist is that the onward progress of one has been discontinued at an earlier period than the other.

Parents, in selecting a teacher, and especially one for beginners, should well consider that the indispensable qualities in a teacher of music are a sound knowledge of the principles, and a clear perception of the real nature and purpose of his art; a real pleasure in teaching, and a hearty interest in the progress of his pupils; a patient disposition, and a strict regularity as regards his lessons. However, as a correct course of instruction is not to be expected from every teacher, parents will find it a safeguard to suggest that the pupil be not occupied solely with fashionable dances and similar trifles; that the pieces chosen for practice be such as to insure a gradual progress; that they be chosen from that standard and classical musical literature pertaining to the pianoforte, which is so rich with the works of great masters; that the pupil be not overwhelmed with the deluge of fancy pieces, whose only merit consists in certain finger tricks, and that the mind of the pupil be cultivated, as well as the fingers; that the course of instruction be such as not only to make a mere mechanician, but above all, to form a musician; finally, that no composition be placed before the pupil which his mind cannot fully comprehend, and that the teacher be ever ready to place pupils compositions far above their mechanical skill and their comprehension. If it be ridiculous to place Shakespeare or Milton in the hands of children, is it any less so with certain musical works? Music is the poetry of sound. Like that of words, it has a language of its own, in which it expresses its ideas and its sentiments. In order to awaken in others the sympathetic perception of the artistic sentiments expressed in a composition, whether musical or literary, it is absolutely necessary that we should ourselves understand it. The most beautiful quotations of poetical inspirations in the mouth of a person ignorant of their meaning would produce little effect, and lose all their beauty.

Sometimes parents, being desirous of hearing their children perform fashionable dances and polkas, will so much influence the teacher as to cause him to neglect other more useful studies. A conscientious teacher will always oppose such desires.

We would commit an injustice were we to end this article without remonstrating against the ungenerous partiality of some persons for "*Gentlemen teachers*," the detriment of "*Lady teachers*," and the influence of "*the sex*," means a criterion by which judge of a teacher's qualifications; and although female teachers may not have, generally, the execution of their musical brethren, yet the innate qualities inherent to their sex, their patience, mildness, and delicacy of feeling, render them fit to discharge their duties conscientiously and successfully.

COUNTERPOINT—BEEHÖVEN'S IDEA.—I have had the temerity to introduce a dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation. I hope this is no high treason, and that the *Judices doctissimi*, if ever I meet them in the Elysian fields, will not shake the periwigs at me. I did this to preserve the vocal melody intact, and to give the musician an idea of the importance of this technical skill in by no means a trifling way. Passages that are easy to sing and are not far fetched or difficult to hit cannot be faulty. These severe laws are only imposed upon us to hinder us from writing what the human voice cannot execute, and he who takes care not to do this need not fear to shake off such fetters, or at least to make them less galling. Too great caution is much the same as timidity.—*Ludwig van Beethoven*.

WHY GOOD PIANISTS ARE SO RARE.

IN the study of piano playing, two things must be accomplished—the reading of notes, and the performance of them. It is generally supposed that the reading of music claims from the very start the chief attention, and that preference should be given to this department. Teachers holding this opinion will be likely to check any effort of the pupil to play by memory, and they will even hurry from one piece to another so as to efface, if possible, the recollection of any part of a former lesson, and make the player entirely depend on the notes before him. Stupidity can go no further. The reading of notes will be thus mastered, but the performance will never be artistic, smooth, elegant, graceful, brilliant. Devourers of notes are thus produced, but want of understanding and feeling marks every note and passage, and the piano under such manipulation becomes an unbearable nuisance.

On a judicious training of the fingers, hands and arms, on a constant employment and careful cultivation of the memory, and lastly, on a systematic course of reading, depend the success of the student; any other order of proceeding is wrong, the result a failure. In regard to the training of fingers, judgment is often ignored. Plaidy, of Leipzig, demands a high, uplifted finger stroke, with equal force for every note of a five-finger exercise, to promote strength, flexibility and independence of the fingers. He may accomplish this, but in six months, if the scholar has a good hand, and is energetic and persevering. First impressions, strongly implanted, are lasting. Six years cannot repair the damage done. In flowing passages of the smoothest kind, where the fingers should never quit the ivory, you will hear hammering, eternal, diabolical hammering.

The hands can be trained to a correct position, and the fingers can be made strong, flexible and independent in a much shorter time, and thus become prepared for correct use on the piano without forming the habit of continually stamping upon the keys, thereby destroying not only delicacy of touch, but also the correct interpretation of the laws of rhythm and accentuation.

Every exercise and piece, after a careful reading of the notes, must be committed to memory, for more ease and fluency in thereby obtaining it, also a fine perception of rhythm, accentuation and phrasing. Nothing can ever be played with taste and fineness as long as the notes are picked out one by one.

A musical idea must stand before the mind as a complete whole in order to be properly expressed. As the fractions in a measure stand in certain relation to each other, so do the different measures, phrases, sentences and periods. The player must have a correct perception of a piece of music as a whole before he is able to balance and do justice to the different parts in detail. A good memory is the source of the highest inspiration. By its aid, the hearing of good performers in concerts, operas and oratorios is of great benefit, but without it, a sheer waste of time and money.

If I cannot afford to build so grand a house as my rich neighbor, I ought to be contented with a small one. If this is well finished and furnished, it is far preferable to a large one unfinished and unfurnished, with desolation and disorder in every part of it. One bunch of perfectly ripe, sweet grapes is better than a basketful of sour and unripe fruit. Similes might be multiplied *ad infinitum*, but would all teach one thing—that a small truth is better than a big lie. We cannot all be kings, princes, commanders, millionaires, distinguished authors, poets or artists, but we can all be honest and truthful, doing whatever is to be done as well as possible. When all else fails, let us do as the proverbial man will do, and make the best of a bad matter. There will be a reasonable chance for advancement, satisfaction and enjoyment. The intelligent musical student will not fail to make the right applications.—*Franz Carlisle Festerlee*.

RECREATION.—Not every one can be like Ranke, the historian, who never stirred from his library, except for meals or sleep, and yet lived until he was ninety in good health and spirits. The average man needs to let his mind be lulled at stated intervals, and then a better harvest results. If only the students who use their fingers at piano, violin or organ would be convinced that they are not likely to hurt their hands by indulging in the many athletic sports of summer time they would reap a still better result from their vacation. Their muscles are in danger lies just in the opposite direction, for the use of finger and wrist muscles only, sometimes results in partial paralysis, "pianist's cramp," "weeping sinews," and other similar ills which might be averted by a reasonable exercise of the other muscles. The earner of a living must needs to take up rowing, sailing, swimming, and all the other light athletics. If there is just a slight stiffening of finger joints at the beginning of the fall season, he can rest assured that it will be only temporary. But the national sport of the American is prohibited to fall, if he wishes to get his fingers down on single keys of the piano, when he returns to his practice, he must resolutely determine never to be either pitcher, catcher, or short stop, in a base-ball nine.—*Musical Herald*.

II.—LEGATO TOUCH IN FOUNDATIONAL PIANO TEACHING.

BY A. K. VIRGIL, WILLIAM WOLSTEFFER AND MAX LECKNER.

[The following valuable consensus is written by some of the best authorities, and comes from answers to a series of twelve questions sent by the editor. These answers will give food for the thoughts of the progressive teachers among our readers, as well as emphasize the necessity of founding a good legato touch during the first lessons given to pianoforte pupils. —EDITORS.]

QUESTION 7.—How should the fore-arm be held to secure the best finger action? This implies height as to keyboard as well as condition of poise, relaxation or looseness, and elbow near the side?

ANSWER.—*Mr. Virgil.*—The fore-arm should be supported from the elbow, poised lightly on the finger or fingers that are upon the keys. The fore-arm should be held at such an elevation above the level of the keys as that when the fingers are properly curved, the back of the hand; the wrist and fore-arm are about level, a slight incline if anything from the elbow to the hand. The position of the elbow as to its nearness to the side of the player depends very much upon the relation of the hand to the centre of the key-board. The relation first of the hand to the keys, and second of the hand to the fore-arm, are more important than the relation of the elbow to the body. The elbows should always be kept as close to the body as a natural, loose, hanging condition of the arm from the shoulder will give, but when the hand is being reached to the upper or lower octaves the elbow should be separated from the body, to preserve the right relation of the fingers to the keys and of the hand to the fore-arm.

Mr. Wolsteff.—The pupil should sit at a height which will bring the elbow to a level with top of the keys, in an erect position, not leaning forward, and the arms hanging easily, neither pressing against nor standing off from the sides of the body.

Mr. Leckner.—The greatest relaxation of shoulder and arm is recommended. Consume only as much strength as is absolutely necessary for proper or natural adjustment of the lower arm. Do not screw the elbow into the side of the body, nor extend it, as though you mistook the arm for a wing spread for flight. Adjust the piano-stool so that with erect body the lower arm will form a horizontal line from the elbow to the top of the keyboard after the hand has been placed properly thereon.

QUESTION 8.—Should the finger that is keeping a key down sustain the weight of the fore-arm? The idea being to employ the arm in holding down a key and so prevent it trying to take part in producing the new tone.

ANSWER.—*Mr. Virgil.*—In the early training of the fingers they should touch the keys very lightly; only the natural weight of the hand from the wrist should be put upon them, no arm pressure at all, and yet the keys must be held fully down. The ordinary resistance of piano keys is twice too great, even for an adult beginner. The idea of employing the arm to hold a key down to prevent its taking part in producing the next tone is one of the greatest absurdities in the world; it is the very habit which has ruined more players than any other. Whoever resorts to arm pressure to keep a finger from taking part in producing the next tone, is forcing the finger to take a conspicuous part in not stopping the last tone at the proper time, which is a greater wrong, if possible, than the one he is trying to avoid. This wrong use of the arm is the greatest and most fruitful cause of bad touch that I know of. Bad touch is common, for two principal reasons: First, it is common for learners at the beginning to make use of too heavy a touch; second, it is not possible, by prevailing foundational methods, to implant in the brain and fingers, at the outset, the sense of a pure and perfect finger action, which action, of course, involves a complete control of nerves and muscles, as well as fingers. If the foundational teacher knows what to do, and then does those things, at the proper time, which is before the mind of the pupil is engaged in other and, for the time perhaps,

more inviting, subjects, such as listening for musical effects, there is no difficulty in establishing a beginner in right technical habits.

Mr. Wolsteff.—The same reason why the arm should not take part in producing the new tone, should hold good in not permitting the finger that is keeping a key down to sustain its weight, especially not for beginners, as it induces to rigidity all the way from the finger back.

Mr. Leckner.—Throwing the weight of the arm into a finger while sounding a key can only be applicable in some styles, such as a cantabile tone, a pesante or staccato production.

QUESTION 9.—Should there be any movement in the wrist when using the fingers? If the wrist is held loosely there is apt to be in it a slight reverse movement.

ANSWER.—*Mr. Virgil.*—The wrist should always be limber, but this does not necessitate wrist action with the finger motion. If the pupil has been taught to control his movements before coming to the keyboard, he will have no trouble to move fingers without an accompanying wrist action.

Mr. Wolsteff.—This movement of the wrist results from the tendency to aid the fingers in striking the keys, and as such should be avoided, as it prevents the free action of the fingers and interferes with their absolute independence, which should be promoted in advance of everything else.

Mr. Leckner.—If a slight motion is needed for the equipoise of the lower arm, better the motion be in the wrist than in the knuckle-joints.

QUESTION 10.—Should the outside of the hand be held high and the fourth and fifth fingers be more curved to help bring their position easily into form?

ANSWER.—*Mr. Virgil.*—It is important to keep the outside of the hand a little higher than the inside, as this position assists in the beginning in equalizing the force of the stroke of the fingers.

Mr. Wolsteff.—Yes; and in addition to the slant of the top of the hand, the fingers should lean sideways toward the thumb at first, when, after due and sufficient practice, they will right themselves to a permanent natural position.

Mr. Leckner.—This is a subject for a chapter in itself; but in brief, use all legitimate means to raise the outside of the hand, so that all knuckles stand on a level. A good way to reach it is to drop the knuckle of the index finger slightly, leaning the hand thumbward, and insist upon the little finger always touching the ends of the keys. A great many advantages spring from a raised position of the outside of the hand.

QUESTION 11.—Should the wrist be held level, higher, or lower than the knuckle or middle joint? What about the height of the seat in this connection?

ANSWER.—*Mr. Virgil.*—The question as to the position of the wrist was answered in the answer to one of the previous questions. The height of the seat should be such that when the hands are in position on the keys, and the arms hang naturally from the shoulders, the underside of the forearm at the elbow is about one inch above the level of the white keys.

Mr. Wolsteff.—It should be held a trifle higher, or at least on a level with the top of the hand, but never lower. As to the height of the seat, answer to No. 7 will apply.

Mr. Leckner.—The wrist should be held on a level with the back of the hand and the knuckle joints. The height of the seat is referred to in answer 7.

QUESTION 12.—Do you recommend a gentle, undulating, up-and-down movement of the wrist in slow legato playing? This supposes that if it moves easily it is held loosely.

ANSWER.—*Mr. Virgil.*—If a pupil is taught the correct finger action for the legato touch, and from the beginning learns to control the muscular conditions of the arms and hands, there will be no necessity for an undulating wrist movement, either to secure a pure legato touch, or to keep a supple wrist. All sorts of schemes and subterfuges are resorted to, to gain playing skill. Knowing positively how to make correct playing

movements is what is needed. Such knowledge, together with the physical conditions necessary to effective playing, are generally easily secured if the right kind of teaching and practice are done.

Mr. Wolsteff.—As soon as the complete independence of the individual fingers has been acquired and confirmed from their own unaided efforts, they will be in proper condition to be trained in the production of graded power by means of the then important various movements of arm, wrist, hand, and even to a certain extent the body. But under no circumstances should this be undertaken too soon, or, referring to the last question, the up-and-down movement of the wrist allowed, if it simply impels the finger to strike the key. The wrist can be held loosely without any movement on its part.

From the standpoint of foundational teaching, it seems to me the ground has been covered upon the question of legato touch, and our present purpose has been accomplished. Much more can of course be said from the artistic standpoint, and when that is exhausted individually and genius carry us to unfathomable depths. This goal can only be reached by as have successfully passed through the portals of legitimate foundational teaching in its application, not only to legato touch, but also to the many other questions involved in musical proficiency.

Mr. Leckner.—I do not recommend it, merely permit it where practice demands.

The above questions, dear reader, are answered with a thorough conviction that there are many better ways than those suggested by the writer, that "there are many roads that lead to Rome," and that "Doctors will differ," and that at best not all hands and fingers can be treated alike.

INTERESTING THE CLASS.

THERE are many ways in which lazy scholars may be spurred into exertion. I have, for a long time, had a monthly gathering of pupils, at which I gave little exercises about music, blackboard lessons, and when the spelling-bees were all "the rage," held quite a number of "music-bees," at which musical questions were asked, the last two down receiving appropriate rewards. It was productive of great good, and the young ladies and gentlemen certainly enjoyed it quite as much as those in the beginner's class. These gatherings were always at my own rooms and liberally interspersed with music, the pupils furnishing it all. The spectators were, for the most part, the parents, for whom it was also a pleasure. Besides these, about every three months I have given a larger entertainment, where the preparations are much better, and consequently more enjoyed all around. I will say that I counted more on these entertainments to incite pupils into practicing than any other device. It will not answer in all cases, but it must be a poor-spirited student who, having found that he was to appear before an audience, failed to make strenuous efforts to do well, and accept the advice of his teacher in practicing with care. It had a good effect with all the class beside, since it was an honor they all coveted. Another plan: if the pupil with whom you have been striving has been confined to the instructor and exercises, much may be done by giving him a bright piece of music—one suited to his tastes, even though your judgment should argue against it. In the selection of this music it must be remembered, to make this serve your purpose, you should cater to his tastes, not to your own. We too often forget that the taste of other people may differ widely from ours, notwithstanding our taste is unexceptionably pure and artistic. It is best to play over three or four, even though they are common, tonic-and-dominant-chord pieces, and allow him to express an opinion. With this as a reward you may accomplish much, and get a great amount of honest endeavor out of a lazy scholar.

It may happen, also, that ambition may be aroused in the sluggish one by giving a bit of descriptive music, such as Holmström's "Drums and Tramples," Wilson's "Shepherd Boy" or Schumann's "Happy Farmer," with its couple of measures representing the peasant's laugh. There are also many pieces which have a story or incident connected with them. These things, simple though they appear, are capable of being used in the direction indicated with surprising results. The main thing is to use them with the proper temperaments, and make your story or description real. For instance, in the little bit of Schumann, your time will not be lost in describing the contented farmer, with well-stored barns, fat cattle, growing herbage, and actually repeating his laughter, as represented in the descriptive measures.—O. T.

DON'TS.

BY CHARLES W. LONDON.

FOR TEACHERS.

Don't neglect an opportunity of making the acquaintance of musical people; it is from them that you get your patronage.

Don't neglect to cultivate the friendship of the ladies of your town who are leaders of society and amateur musical affairs.

Don't break your prices. People estimate the professional status of a musician by his price for lessons. A cheap price to them means a teacher of little worth.

Don't let it slip your memory that if you fail to progress as a teacher and musician, you are retrograding into an old fog.

Don't think you cannot afford to attend the State Music Teachers' Association, for you certainly cannot afford to have your town's people call you egotistical or a fossil.

Don't think that you can become a musician by the study of the keyboard alone. Musical history, biography and aesthetics, and a working knowledge of harmony and counterpoint, are as necessary as a command of the keyboard.

Don't deceive yourself by believing that you can be a progressive and growing musician without systematic and continuous study.

Don't deceive yourself into thinking you can be a progressive and live teacher and not keep up a systematic course of reading in musical theory and literature.

Don't keep working on in your old ways; try the newer and learn which are better. Giant strides are being made toward better methods of teaching now-days.

Don't omit practice and study on those styles of music in which you are naturally weak, and perhaps dislike. Be a musician of broad tastes.

Don't be a teacher with but one idea, or of one hobby. Take a comprehensive and broad outlook upon your art. Read, inwardly digest what you read, and widen out your musical vision.

Don't run to any one style of music, but study to give as good music to each pupil as he and his family and friends can appreciate, but do not over-estimate their taste.

Don't get into a rut. Originate some ways of doing for yourself.

Don't try to get on in your profession of teacher on pretences. You will deceive no one but yourself, and get rightly known as a charlatan for your pains.

Don't measure yourself by your own greatest artistic triumphs, but as the strength of a chain is measured by the strength of its weakest link, so judge yourself by your weak places in musical art.

Don't be too lazy to progress. Arouse yourself to greater and better activity in self-improvement.

Don't depend on your "superior talents" for success, or some plodder who knows how to work will entirely outstrip you. Remember the fable of the Hare and the Tortoise.

Don't wear an air of "knowing it all," for you will be the only one deceived.

Don't forget that there are times in a pupil's course when hearing a good concert is worth more than a term of lessons, toward his advancement.

FOR PUPILS.

Don't forget that the better your teacher is, the more necessity there is for you to do superior practice. By the way, that is what good teaching means.

Don't be the poorest pupil in your teacher's class. About what grade do you now occupy? Why not take a higher position in his class?

Don't lose sight of the fact that when you have a lesson well learned you look forward to the lesson hour with pleasure.

Don't sit too high, for it prevents a good touch. Recent tendency calls for the elbows to be about two inches below the key level.

Don't use the pedals for a foot-rest, but keep the feet squarely on the floor, in a good, graceful and easy position.

Don't indulge, while playing, in needless motions of hands, arms, body and head, yet do not sit stock still while at the instrument.

Don't be a slave to your own laziness. Get up and do something, if it is nothing but to stand with your face in the corner and lustily hate yourself.

Don't let the imp of laziness get possession of you, for it is more poisonous to the mental and moral life than malaria is to the physical.

Don't forget that the only things a lazy pupil is active in, are excuses and shirking of work.

Don't do any more poor practice. Practice well or not at all. Half-way work but confirms bad habits and increases failure.

Don't be so foolish as to think you can always practice in a hurry-scurry, "will I ever get to the end?" "impending disaster" style, and eventually perform the piece even passably well, much less with surety and repose.

Don't let your thoughts be "over the hills and far away" when practicing, but keep your mind actively engaged with the time, phrasing and details of the music you are performing.

Don't squander your parents' money, nor your own precious opportunities, by a dilly-dally style of killing the time you pass at the piano. Work when it is time to work, that you may have a free conscience for a joyous frolic in your play hours.

Don't think your teacher nor your parents are the losers when you shirk practice. You are only robbing yourself, and the cheating will sting like remorse by and by.

Don't play the piece to tatters and disgust your family and neighbors because you happen to take a fancy to it. Let some of your admiration pass over into next month and year.

Don't waste your time, money and golden opportunities of learning the divine art by squandering your practice on the easy and already known parts of the piece, but find the difficult passages at once, and concentrate your work on them in slow and correct playing.

Don't skip the hard places in your pieces and études, but concentrate your best work on them. Conquering difficulties gives strength.

Don't lose this fact from your mind, that it is from the hard places in music that we learn all that is new, hence the great value of practicing on them rather than wasting time on the easy parts.

A CONVERSATION AT A LESSON.

Teacher.—"You have decided, you tell me, to take up music as a profession?"

Pupil.—"Yes, that is my intention."

T.—"Well, you are in earnest, I believe, and mean to work faithfully."

P.—"I am beginning to discover that there is much to be learned in music, and it seems to be so difficult, too."

T.—"Now you are coming to the point; it means work. But you appear ambitious, and will no doubt accomplish wonders with such an understanding of your purpose. First, you must come to realize that music as a fine art suits ambitious natures such as yours, for it presents an intellectual sphere that is absolutely limitless."

P.—"I have never thought of it in that way, that one might study and never get to the end after all; but I am willing to do anything, for I want to be thorough."

T.—"You wish to be thorough; that is already much in your favor; besides, you are superior to pupils generally, in mind and temperament, which again is an indication that your talent is superior, and in the direction of art."

P.—"It certainly is kind and encouraging in you to tell me all this."

T.—"We shall always try to understand one another, being interested. Here comes my other pupil. Good-bye."

TEACHERS AND CONCERTS.

[The following are selected paragraphs from a chapter on concerts in the book, "The Musical Profession," by Henry F. Leber, published by John Curwile & Sons, London, England.—Editor.]

CONCERT giving is a subject in which most members of the profession will take a certain interest, for they will probably have been connected with public displays of this kind at some period of their musical career. The teacher of music who assumes the rôle of concert giver may do so for one of many reasons. He may do so from a desire to elevate the musical taste of his fellow-townsmen by introducing works by the great masters. Sometimes a love of display and a feeling of vanity may be a factor, especially if he is a good performer. But the advantages of concerts as an advertising medium of the teacher is the more common inducement for giving them.

To the question, "Do you think concert giving, as a private speculation, is usually profitable?" there was no misunderstanding the reply; it was an almost universal "No!" There was one suggestion, however, that is worth consideration: "There is one means by which a teacher of music may render his concerts profitable. It is to make them fashionable. If he can command a sufficient amount of patronage among his pupils and friends, and can persuade the principals of ladies' schools in his neighborhood to bring their students, he is tolerably safe. This, of course, presupposes that he is one of the leading teachers of his district, and if he can fill his reserved seats in the way shown above, it will obviously be 'the correct thing' for the more obscure section of the inhabitants to follow in the wake of their more stylish neighbors. This is probably a cynical view of the subject, but it is undoubtedly true."

It may be taken for granted that concert-giving, from a financial point of view, is nearly always a delusion and a snare, and it is quite certain that many professional musicians organize such performances without any expectation of pecuniary gain. This being so, the question arises, why should they give a considerable amount of valuable time without any prospect of an adequate financial return? To elicit opinions on this matter, the following question was asked: "Do you think that concert giving is of any indirect value to a professional musician?" A majority of the answers thought them of great importance: "An annual concert is undoubtedly a great advertisement." "A striking mode of advertising, although a dear one, but of special worth to a young professor." "It keeps one's name before the public, and also introduces him to the new corners of the neighborhood." "It increases reputation, and is often the means of bringing a professional man into notice, as well as a means of making friends, for it brings him into notice in a way otherwise impossible."

The concert must show the musician's skill as a teacher or as an executant, for it brings his talent and ability before the public, and this is valuable if the concert demonstrates good professional work, especially if he introduces some of his best pupils. This flatters the vanity of parents and brings to the teacher more pupils. It may be remarked that public playing is of great benefit to the pupils themselves, who will be impelled to work much harder in anticipation of the coming concert at which they are to appear, than in the case when no such object of interest is before them. It is, of course, obvious that the benefit derived from such practice is not confined to the concert itself, but influences all the remaining part of a pupil's musical education. Teachers who have had no experience of this kind are recommended to make the experiment; they may depend upon it that they will be rewarded both financially and artistically. To the question, "Do you recommend that noted professional singers or instrumentalists should appear with the teacher and his pupils?" the answers were various. Some thought a celebrated name added enough to the receipts to more than pay for the extra expense; others thought not. However, it was made clear that whatever talent was brought in from the celebrated professional class, it should not be of the same sort or kind as furnished by the teacher or his pupils. That is, if the teacher and his pupils are pianists, he should not employ a celebrated pianist in his concert.

XLVIII

Song Without Words

Mendelssohn.

1

Andante. M. M. ♩ = 88.

Op. 102, No. 6.

(a) Sing the upper melody very clearly. Study carefully the four voices of the harmony.

(b) But little use of the foot, and that mainly for simple legato.

VICTOR MARCH.

H. D. HEWITT.

The musical score for "Victor March" is written for piano and bass. It consists of six systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano part starts with a forte (*f*) dynamic, while the bass part begins with a mezzo-forte (*mf*) dynamic. The second system continues the melody in the treble and accompaniment in the bass. The third system features a repeat sign in the treble part. The fourth system includes a forte (*ff*) dynamic in the bass and a repeat sign in the treble. The fifth system also features a repeat sign in the treble. The sixth system concludes the piece with a mezzo-forte (*mf*) dynamic in the bass.



TRIO. *p*

f

f brillante

D.S. al Fine.

AMONG THE GYPSIES

RONDO

Edited by Fred. C. Hahr.

Alla turca. ♩ = 100 to 120. *)

Gustav Janke,
from Op. 18, No. 3.

d),

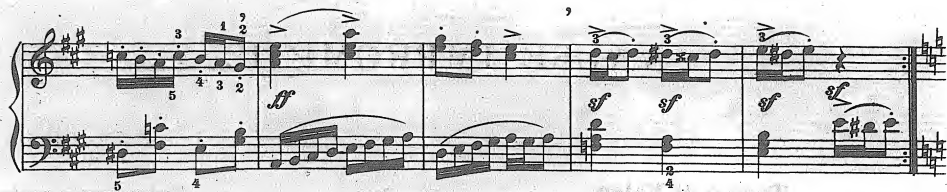
The musical score is written for piano and guitar. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piano part is marked *mf* and the guitar part is marked *stacc.*. The second system includes a section marked *staccato* and a section marked *f*. The third system includes a section marked *p* and a section marked *cresc.*. The fourth system includes a section marked *mf* and a section marked *stacc.*. The fifth system includes a section marked *f* and a section marked *p*. The score is divided into three themes: Theme A (marked a), Theme B (marked b), and Theme C (marked c). The score is marked with various musical notations, including fingerings, slurs, and dynamic markings.

Rondo with 3 Themes, "A minor," "C major" and "A major" marked respectively a) b) c).

*) According to the pupil's ability.

d) The mark , indicates a division between the phrases.

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VALSE IMPROMPTU.

F. G. RATHBUN.

Tempo di Valse.

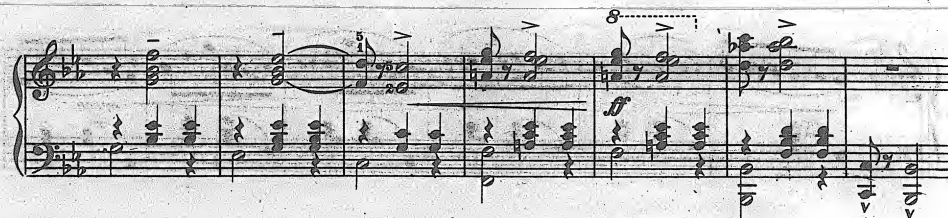
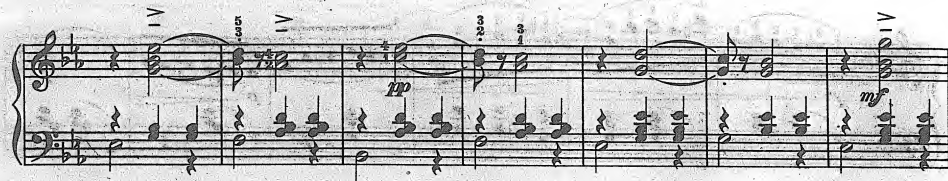
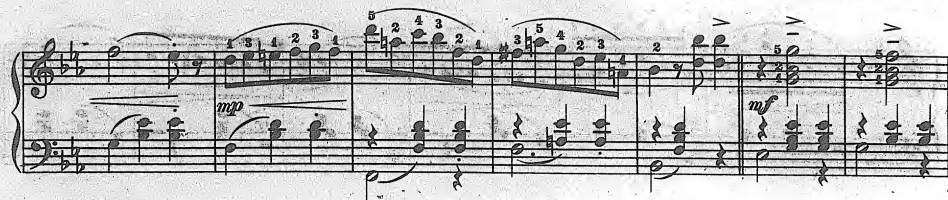
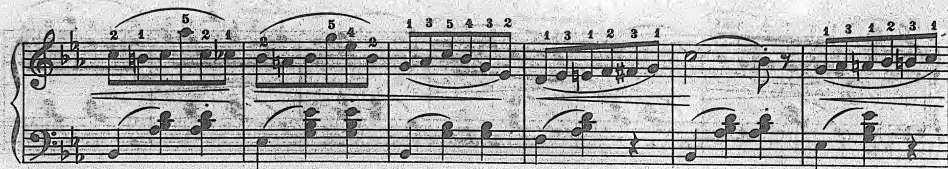
Leggiero

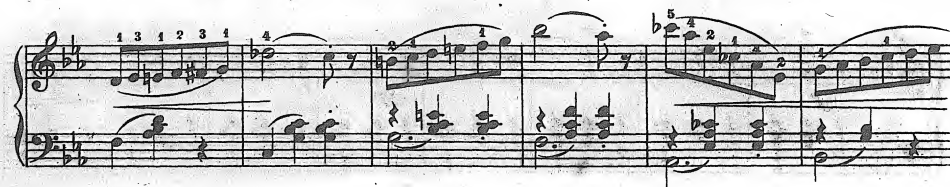
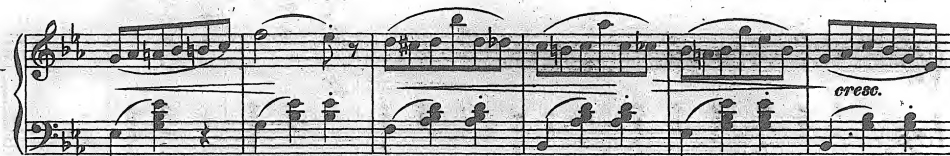
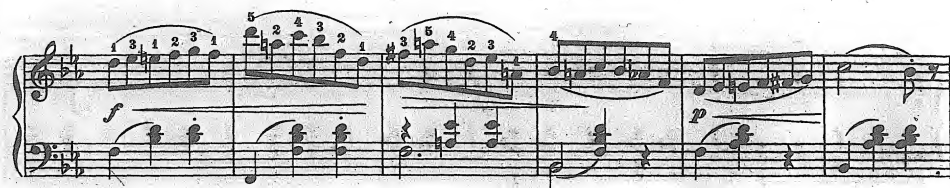
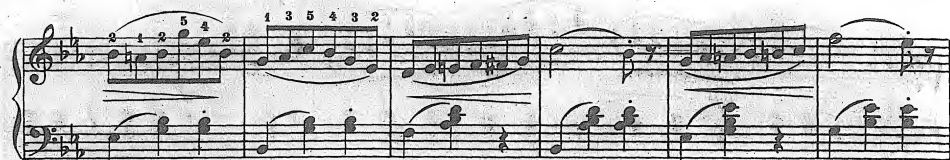
f

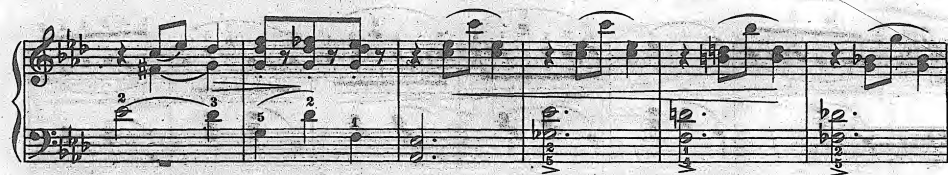
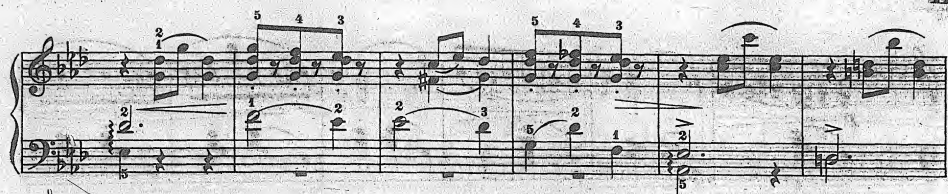
p

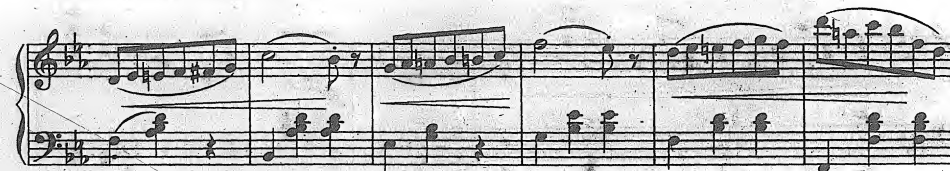
mp

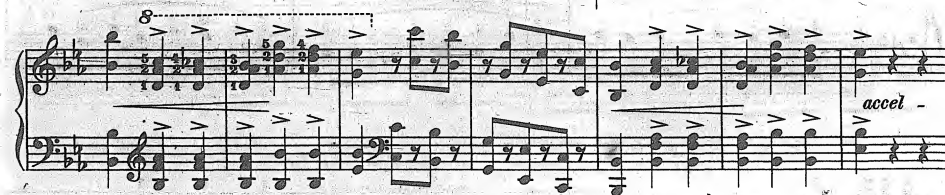
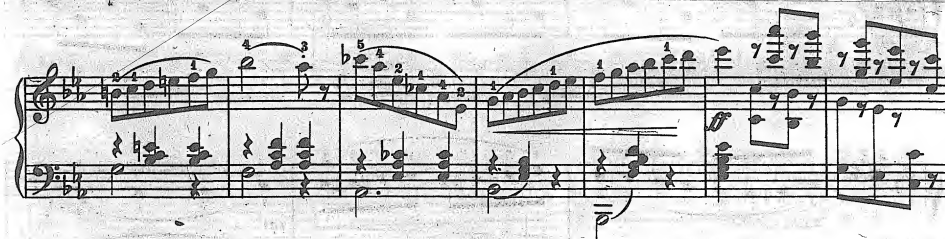
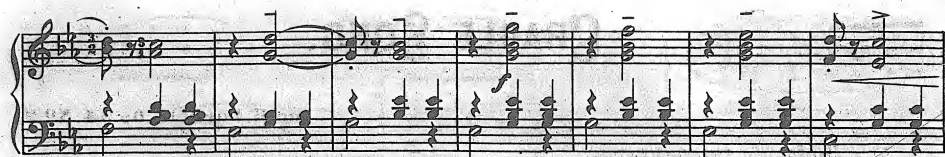
p









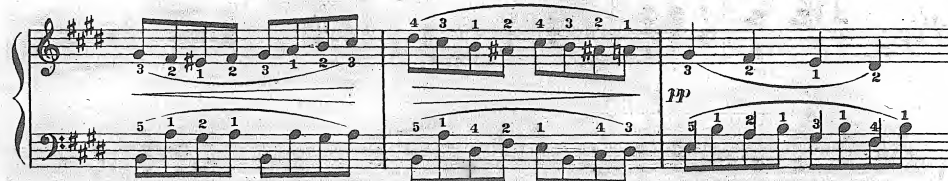
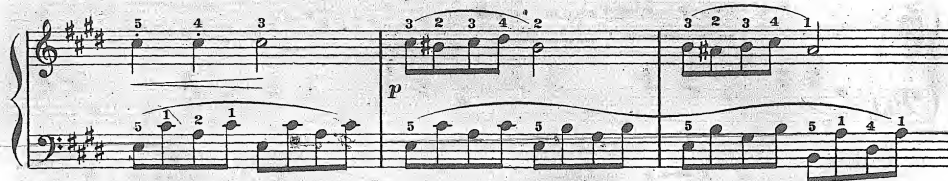


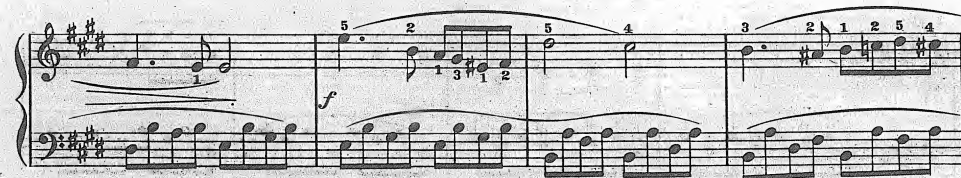
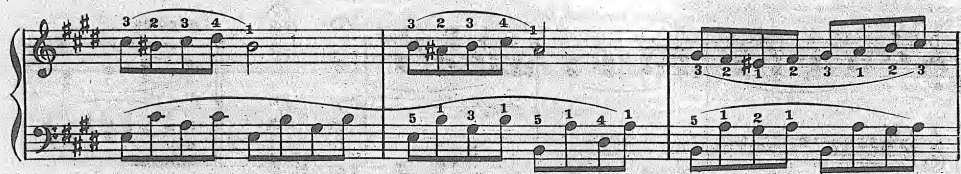
To Master CALDWELL MUSSER.
Erie, Pa.

CRADLE SONG.

Jno. H. Durfield, Op. 34, No. 2.

Moderato con espress.





First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). The system includes dynamic markings *mf* and *ff*, and a tempo marking *a tempo*. Fingerings are indicated by numbers 1-5. The bass staff has a 52 below it.

Second system of musical notation. Treble and bass staves. Key signature: two sharps. Dynamic markings include *mf* and *p*. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Key signature: two sharps. Dynamic markings include *rit.* and *pp*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Key signature: two sharps. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Key signature: two sharps. Dynamic markings include *f*, *dim.*, *rit.*, and *ppp*. A first ending bracket labeled "L.H." is shown. The system concludes with a double bar line and the instruction "Both Ends." below it.

III.—CONVERSATION ON MUSIC.

BY A. RUBINSTEIN.

We have now come to Haydn and Mozart?

It is scarcely possible to imagine a truer picture of the last quarter of the XVIII. century until 1825 than is sung in the works of Haydn, Mozart, Beethoven, and Schubert, especially in reference to Vienna. This, of course, is not to be understood as literal or plastic expression, but as tone-allegorical, relative, and affirmative. A amiable, genial, merry, naive, careless tone; not touching in the slightest degree upon the weal and woe of mankind, or the spirit of the world, and its sorrows; bringing us *Moscosas* (Prince Esterházy), a new symphony or a new string-quartet, almost every Sunday, that good old gentleman, with his pockets full of bon-bons (in a musical sense) for the children (the public), however always ready to give the badly behaved a sharp reprimand; the good-natured, faithful subject and functionary, the just and strict teacher, the good-souled pastor, the distinguished citizen in powdered periwinkle and one, in a long, broad frock, in frill and lace, in buckled shoes—all that I hear in the music of Haydn. I hear him speak, not in High German, but in Vienna dialect, like a play-actor, in his compositions. I see his public; ladies who, on account of the prevailing toilette, can scarcely move themselves, and who smile and nod, applauding his graceful melodies and naive musical meritment with their fans. Gentlemen who, taking a stroll, are not to be lost down with the words: "Nay, after all, there is nothing to compare with our good old Haydn!" ("Ya, über unsern alten Haydn geht halt doch nie!") We have to thank him for very much as regards instrumental music. He brought the symphonic orchestra almost to Beethoven's maturity, stamped the string-quartet as one of the most noble and most beautiful forms of music, gave grace and elegance to pianoforte composition and technique, and enriched, broadened, and systematized instrumental forms. Yes, he is a remarkable personage in the arts, but, withal, the amiable, smiling (sometimes sarcastic), careless, contented old gentleman—in his "Creation" as well as in his "Seasons," in his Symphonies as well as in his Quartets, in his Sonatas as well as in his Pianoforte pieces—in short, in his whole musical creation.

And Mozart?

Just as Haydn, as the *old Haydn*, becomes a type, so Mozart, as the *young Mozart*, may be called a type. Although as to his age and surroundings, standing on the same level as the young Haydn, he is younger, sincere, tender in everything, the joys of his childhood also had an influence on his musical thoughts and feeling. In consequence the Opera became his chief work, but his entire *Ego* he gives us in his instrumental works, and there I hear him too, like Haydn, speak the Vienna dialect. Holiest of music! I would call him! He has illuminated all forms of music with his splendor, on one and all impressed this stamp of the god-like. We are at a loss which to admire most in him, his melody or his technique, his crystal clearness or the richness of his invention. The symphony in minor (the *symphonie symphonique*), the last movement of the "Jupiter" Symphony (his *utimum* in symphonic technique), the overtures to the "Zauberflöte" or to "Figaro's Hochzeit" (these *utima* of the merry, the fresh, the god-like), the Requiem (this *utimum* of sweet tone-in-sorrow), the Pianoforte Fantasia, the String-Quintette in G minor; in the latter it is not uninteresting to see verified how greatly wealth of melody outweighs everything else in music. We demand generally, in quartette style, a polyphonic treatment of the voices; here, however, homophony rules, the very simplest accompaniment to every theme that enters, and we revel in the enjoyment of this divine melody; and at last, besides all these, the wonderful instrumental works, the wonderful operas! Gluck, it is true, had achieved great things in the opera before him, opened new paths, but the comparison with Mozart be it to say of stone. Besides, Mozart has the merit of having removed the opera from the icy pathos of mythology into real life, into the purely human, and from the Italian to the German language, and thereby to a national path. The most remarkable feature of his operatic character is that he has given to every figure, so that each acting personage has become an immortal type. It is true that the happy choice of material and his excellent scenic treatment was of great assistance in this.

The text in the "Magic Flute" is generally considered childish and ludicrous!

I hold a contrary opinion—even if it were only on account of the variety it offers to the musician. Pathetic, fantastic, lyric, comic, naive, romantic, dramatic, tragic, yes, it would be hard to find an expression that is wanted in it. The same is the same in *Don Juan*. It is evident the genius of a Mozart was required to reproduce it all musically, as he has done, but such Opera texts must invite less genial composers to interesting work.

But that which he has made, he alone could make it. Yes, a rod-like, with a sharp point, which he alone, hearing Mozart I always wish to exclaim: "Eternal sunshine in music; thy name is Mozart!"

It is incomprehensible to me that you, while giving him such exalted admiration, still do not give him the highest recognition.

Mankind thirsts for a storm—it feels that it may be destroyed and parched in the dry heat of Haydn-Moscosas; it wishes to express itself earnestly, it longs for action; it becomes dramatic, the French Revolution breaks forth—Beethoven appears!

But you do not mean to say that Beethoven is the musical reverboration of the French Revolution?

No, the *Guillotine*, of course, but at all events that great drama is in wide and deep contact with the tragedy echoing in music which is called "Liberty, Equality, Fraternity!"

He is, however, the positive continuation of the Haydn and Mozart period, at least in the works of his first period.

The forms in his first period are the forms then reigning, but the line of thought is, even in the works of his youth, a wholly different one. The last movement in his first Pianoforte Sonata (F minor), more especially in the second theme, is a bold effort of original expression, pianoforte effect, and even pianoforte technique. So, too, the Adagio in the second Sonata (A major), the Adagio in the first String-Quartet (F major), and so on. And already the treatment of the instruments in his first three Trios is entirely different from the first and second in the works of the first period altogether. As I have said, we recognize only the form of the early composers; for, although the garb still remains the same for a time, we hear even in these works that natural hair will soon take the place of the powdered periwinkle and one; that boots, instead of buckled shoes, will change the garb of the man (in music, too); that the coat, instead of the broad frock with the steel buttons, will give him another bearing, and even these works resound with the loving tone (as in Haydn and Mozart), the soulful tenderness (not apparent in the former) and very soon, after with the æsthetic (as in them), the ethic (in them wanting), and we become aware that he supplants the Minuet with the Scherzo, and so stamps his works with a more virile and earnest character; that through his instrumental music will be capable of expressing the dramatic even to the tragic; that humor may rise to irony, that music in general has acquired an entirely new art of expression. His greatness in the Adagio is astounding, from the innermost lyric to the metaphysical; yes, he attains to the mystical in this art of expression. He is entirely unapproachable in his Scherzos, and of them I would compare with the jester in "King Lear." Smiling, laughing, merry-making, not seldom bitterness, irony, effervescence, in short, a world of psychological expression, is heard in them. Emanating not from a human being, but as from an inviolable Titan, who rejects our humanity, now offended, now makes himself merry over them, and again weeps—enough, wholly incommensurable!

Well, it will be difficult to come into contradiction with you in regard to Beethoven, because all equally admire him.

And yet I entertain some difference of opinion in regard to which I cannot refrain from expressing. Thus, for example, I consider "Fidelio" the greatest opera in existence to-day, because it is the true music drama in every particular; because, with all the reality of the musical characteristic, there is always the most beautiful melody; because, notwithstanding all interest in the orchestra, the latter does not speak for the acting persons upon the stage, but lets them speak for themselves; because every tone of it comes from the deepest and truest of the soul and not from the soul of the hearer; and still it is the generally accepted opinion that Beethoven could not be an opera composer. I do not regard his "Missa solennis" as one of his greatest creations, and it is generally regarded as such.

May I ask why it does not find grace in your eyes?

Because, aside from the purely musical in it, with which in many ways I do not sympathize, I hear in the whole composition a being who speaks with God, disputes with Him, but does not pray to Him, nor adore Him as he has done so beautifully in his "Geistliche Lieder," his "Spiritual Songs." I do not either share the opinion that Beethoven knew this in the last movement of the Ninth Symphony was a desire on his part for a culmination of the musical expression in a technical sense for the symphony in general—but, on the contrary, that after the "unutterable" of the first three movements he intended to have something utterable, hence the last movement, with the addition of the vocal (with words). I do not believe that this last movement is intended as the Ode to Joy, but the Ode to Freedom. It is said that Schiller was moved by the censure he received to write the first lines of Beethoven's Ninth. I believe that Beethoven knew this. It is believed, it most decidedly, Joy is not acquired, it comes, and it is there; but freedom must be won, hence the theme begins *platinismo* in the Basses, goes through many variations, to ring out finally in a triumphant *triumph*—and *Freude* occurs, but it is not the *Freude* which is the earnest character of the theme. "Seid unsinnigen Millionen" ("Be embraced, ye millions!") is also not

reconcilable with joy, since joy is of a more individual character and cannot embrace all mankind—and in the same way, many other things.

So you also do not share the opinion that Beethoven would have written many things differently and others not at all if he had not become deaf?

Not in the slightest degree. That which we call his third period was the period of his deafness—and what would music be without this third period? The last Pianoforte Sonata, the last String-Quartet, the Ninth Symphony, and others were possible only because of his deafness. This absolute concentration, this being transported into another world; this one-fall soul, this lament never heard before, this bound Prometheus, this soaring above everything earthly, this tragic note even approximately present in any other person—all that could only find means to express itself because of his deafness. He had indeed written the most beautiful, yes, unrivaled, works before his deafness; for example, what is the "Hollen-scene" of Gluck's "Orpheus" in comparison with the second movement of his G-major Piano Concerto? What any Tragedy (Hamlet and King Lear possibly excepted) in comparison with the second movement of his D-major Trio? What is the whole Drama in comparison with the "Concerto in A-flat"?

But yet the most exalted, the most wondrous, the most inconceivable, was not written until after his deafness. As the seer may be imagined blind, that is, blind to all his surroundings, and seeing with the eyes of the soul, so the *hearer* may be imagined deaf, deaf to all his surroundings and hearing with the eyes of the soul. O deafness of Beethoven! what unspeakable sorrow for himself and what unspeakable joy for art and for humanity!

(We have given our readers about forty pages of this remarkable work of 146 pages. It is so valuable that we cannot show you a copy. Address this office, where they are on sale at one dollar each.)

ARRANGING A PROGRAMME.

A CONCERT programme should be a work of art, in the sense that it owes its existence to "selection" (rejection is therefore implied), and "arrangement" according to some clearly defined principle or principles. Of these, Unity and Variety, in fairly equal proportions, are indispensable. Clearly, therefore, violent contrasts are undesirable, since the first of these principles is thereby violated. Yet it is obvious that such contrasts may be utilized with excellent result, especially for purposes of artistic education. Thus the juxtaposition of specially chosen works to represent two opposite epochs, or a view of exhibiting their individual characteristics in a strong light, and enabling hearers to realize the points of difference, is not to be regarded as inartistic merely because unity is absent and only variety present, for this is a quality, as in such cases, made use of, not for its own sake, but for a purpose with which unity would be altogether incompatible. So, also, while it is evident that monotony should be avoided whenever the highest object sought is merely the composition of an artistic programme, it is equally clear that, with a view of exhibiting peculiarities common to a school, an epoch, or a nation, a programme may include several works so similar in style, that, to those who judge it apart from this consideration, the result must appear monotonous. In this, as in most other matters connected with art, it is difficult to lay down a hard and fast rule which will release concert givers, or their critics, from the dire necessity of using their brains, if they intend to remove the reproach which now attaches to the art of programme-making.—*Musical Times*.

HINTS TO NOVICE CONCERT PLAYERS.

BY EMIL LIEBLING.

ONE great difficulty in concert playing lies in the fact that you have to play well at that particular time, you cannot try it over or tell the audience that you can play better at home; your only chance lies in that particular performance; this requires considerable nerve and experience. Select your programmes somewhat to suit the taste of your listeners; if you should not fear over their heads they will get scared and dodge out of sight. Too much rehearsing is apt to create nervousness; one is apt to realize then how many chances there are for ultimate failure. The unexpected usually happens anyway, and if anything unpleasant occurs during the concert it is usually in some easy little piece which was not thought worth while to rehearse especially.

The way to failure on the concert stage is paved with good intentions; nobody cares for these, and only absolute ability and accomplishment for the audience. The artist must be no glaring egomaniac, and must guard his assumption in playing a difficult selection and your performance of the same. Be confident of your powers, but do not obviously overrate them, and then, *l'excuse* me, come to a sudden end; or if a slight misstep (a lapse of memory) occurs do not stop, but go ahead. "Who has been the best?" and the same audience which would never have noticed your mistake, will readily perceive even the slightest interruption.—*Brainard's Musical World*.

LETTERS TO PUPILS.

BY JOHN S. VAN CLAY.

To E. E. M. V. G.—You ask whether there are certain standard metronome marks for waltz time, march time, etc. Touching the expediency of practicing dances, I would say that it is useful as acquainting you with some of the primary forms of music, out of which our great composers have wrought some of their most marvelous creations by the process of idealization, but after all, the playing of waltzes, polkas, marches, and the like, unless they happen to be the divine waltzes of Chopin or the Funeral March of Beethoven, and compositions of their calibre, the playing of dances, I say, unless of this high order, is likely to be a frivolous dissipation, unless kept within very narrow limits. There is a delicious waltz by Schumann called "Grand Waltz in A Flat," which is captivating music, though strictly speaking a waltz; so also the waltzes of Strauss are worthy of the highest praise, for they are works of art in the best sense of the term. Captivating as this music is, however, it is not sufficiently deep; it does not make sufficient demand upon your intellectual powers and upon the more hidden and noble sources of emotion, to be worthy of any large amount of serious study. It is true, Beethoven's finale to the Fifth Symphony is a march, a march which you could actually march to, yet it is so idealized, so elaborated, that it is one of the enlivened and most spiritual of compositions. The funeral march in Chopin's B Flat Sonata, Op. 38, perhaps could be marched to, nevertheless it is a poem of grief and consolation. Beethoven's magnificent funeral march in the First A Flat Sonata is a wonderful example of impassioned grief expressed upon the cold key-board of the pianoforte. The great chorus in Tannhäuser, the entrance of the guests to the Wartburg Castle, is one of Wagner's most brilliant early inspirations, and is really a processional march. So, then, marching lies at the bottom of a great deal of the finest music; and again, all the family of minuets, out of which came the scherzo as a musical type, so much cultivated by Beethoven and Mendelssohn, have a dance origin. Chopin created an entire world of idealized dance forms, such as the mazurkas and waltzes, yet they are rather tone poems sketched in the framework of a waltz or mazurka, than strictly constructed dances for dancing purposes. When it is said that you should play in the time of a waltz or a march, it means that you must keep the time very strictly, with extremely little acceleration or retard. Yet, inconsistently with this precept, it is a fact that in Vienna, where they carry waltzing to an exquisite pitch of perfection, there are many passages which have very elaborate accelerations, ritards and long pauses, but the dancers come to know these places, and thereby gain an extra grace and beauty in their art. If you have ever heard the Thomas orchestra play the "Polka Schnell," or "The Beautiful Blue Danube," by Strauss, you will remember these charming effects of acceleration, ritard, and pause. My last remark is this: Cultivate strict time; in our impassioned and tumultuous age too much irregularity of rhythm runs rampant, masquerading under the cloak of that elastic word, expression. There is no beauty in art which is not based upon simple numerical relations. Sculpture, painting, poetry, and music, with all the rest of the arts, rest upon mathematics. Be strict in your beating, therefore.

To C. N. G.—Your question engages my sympathy. I will tell you an anecdote of my own experience, but must first answer you categorically. Do not study trash to please anybody. The most important part of the duty of every musician and every music student is to create a standard, and to diffuse the magnetic influence of good taste.

Now, having said this, I will contradict myself by saying. Yes, you may manage to keep two, three, or at the extreme, four pieces to be used as a sop to Cerberus, in other words, let them be light music if you will, old-fashioned ditties if need be, but let them be good of their kind. For example, the march from "Boccaccio" (the Coopers' Chorus) is not, at all bad music. It is ex-

trremely piquant and bright; I don't think it sounds especially well on the piano; neither do the melodies from "Patience." They are music for the lyric stage, and sound well there and nowhere else; but I cannot imagine keeping up such music would consume any very large amount of your time, provided you are really well founded in classical and modern pianoforte playing. Such music is usually so very slight in its demand upon the player's talent that you could almost do it at sight.

Now for the anecdote: The predicament you express is precisely the one in which I lived during my boyhood. My father is a well known Doctor of Divinity in the Methodist Church, and when I was a boy at home our society, of course, consisted of persons of eminent piety and confessed zeal in good works, but as for their status in æsthetic culture the less said the better.

My father brought me up on heroic principles, however. I was not to be one of those simpering, affected piano players who had always forgotten their notes or were always out of practice. When guests asked me to play I had to play. Of course, I, with all the ardor of a young apostle, struck their ears with the "Moonlight Sonata," "Songs without Words," of Mendelssohn, or the quaint, exquisite fantasies of Schumann.

It would not do, however. I had to keep in stock a small repertoire of lighter pieces. Among these, a charming little nocturne, of no very great depth or breadth of meaning, called "Warblings at Eve," by Brindley Richards, was very effective. One evening, however, my father asked me to play it for one of his parishioners, a worthy tanner, who came in with his wife to make an evening call. The music was dreamy and slow, with nothing in it to provoke the heel and toe. Presently I heard my visitors begin to talk about a picture in the room, and in a minute more they had gone out into the dining room to look at another picture, leaving me to finish the "Warblings at Eve" for my own delectation and at my own sweet will.

I knew another composition in those days, which was so painfully and horribly popular that I came to dread it as a sort of audible nightmare. It was a piece of slap dash, noisy, brass-band music, called the "Grand California Polka Brillante," by Herz; not such a bad piece, by way of mere physical exercise and the endless, senseless, undeveloped reiteration of one or two piquant motives. I think I never in my life played this thing without an encore, and I grew so violently disgusted with my public that I purposely forgot it.

The other day, in a town not fifty miles from Cincinnati, where I was somewhat known, after a concert I was chatting with the various people and was entreated, supplicated to play the great California Polka. I felt like exclaiming with Julius Caesar, "Et tu, Brute," and winding up with Mark Anthony's double superlative, "This was the most unkindest cut of all."

Twenty-five years of arduous service in the cause of musical high art had not freed me from the liability to be asked to play the California Polka. How far any music teacher or artist ought to go in concession to a public of weak digestion is an open question with me; has been, is, and will likely remain so.

Finally, my beloved brethren, keep a few, a very few, light pieces, but see to it that they are good of the kind, and compel your social circle and your public audiences to listen constantly to the most genial and inspired work of our great masters.

J. S. V. C.

Facts have to be marshaled in such a way that they may be readily understood and easily remembered by the pupil. It is not sufficient that a fact shall be stated, and the pupil left to his own devices, so far as the memorizing of it is concerned. Anyone who would be satisfied with such a method of imparting instruction, is unworthy of the name of teacher. No, rather must the fact, by felicitous illustration or other suitable device, be placed in so clear a light, that it shall be thoroughly comprehended and indelibly imprinted upon the pupil's memory. The young teacher need never consider his methods of imparting instruction perfect so long as any fact which he has endeavored to implant in his pupil's mind is forgotten.—Henry Fisher.

HELPS AND HINTS.

What we do not understand we have not the right to judge.—Amitel.

Avoiding mistakes is better than having them to rectify.—Burrows.

Encouraging words are often useful; and praise judiciously given is a healthy stimulus.—Wm. C. Wright.

It is certain that which cannot be done correctly when done slowly will not be correct when done fast.—Burrows.

Attention, thought, labor, and time, with quiet, unyielding determination, will win the day.—Wm. C. Wright.

You cannot mend a mistake, but you can amend your methods of practice and so avoid mistakes.—Charles W. Landon.

To teach successfully, have clear ideas and study how to impress them upon the pupil's mind.—Wm. C. Wright.

Practice in which mistakes constantly occur is worse than useless; for it does confirm false playing and worse habits.—P. J. Merges.

Do not let your fingers stammer. Wait and think exactly what to do, and then do it at the first attempt.—Charles W. Landon.

The only way to obtain a good judgment and cultivate a fine taste in ornamentation is, to listen attentively to educated players.—C. S. P. Cary.

Open your ears for criticism; for, from those who uncover our faults, we learn more than from those who bestow fulsome flattery.—Mers.

When giving a lesson, explain what is to be done and then have the pupil play over enough of it to see if he is going to get hold of it.—Wm. C. Wright.

Avoid half-way work. Be assured your true standard will be ascertained, your mental and moral calibre will be tested and measured by teachers and fellow students.—Mers.

Pupils who think that they can practice successfully without counting aloud, will come to see their mistake in after years. Without time the player is like a ship adrift without a rudder, at sea.—P. J. Merges.

Compare yourself with others,—measure yourself with those above as well as those beneath you. Be severe with your judgment of yourself, but lenient toward others; be not easily satisfied with your own attainments.—Mers.

One of the first conditions necessary to a breadth of execution, a clear sonority, and a great variety in the production of tones, is to possess in the forearm, the wrists, and the fingers, as much flexibility as the singer possesses in his voice.—Thalberg.

The first educational step toward becoming an intelligent listener, is the appreciation of variations. This trains the ear to recognize a theme through all its external disguises, or internal transformations, and leads to the comprehension of thematic work, which is indispensable to judging and enjoying classical music.—Christiani.

The young teacher should not confuse himself to either drawing-room pieces or classical music, but should endeavor to be thoroughly eclectic, employing the best of every kind. For it must not be supposed that because a piece is called "Idyll," "Polka de Concert," or "Morceau de Salon," it is therefore trash, any more than a sonata or rondo is of necessity good music.—Henry Fisher.

In playing for listeners you must select such compositions as are fully within your powers, and respecting the good effect of which you can entertain no doubt. Every difficulty becomes doubly difficult when we play before others, because the natural diffidence of the performer impedes the free employment of his abilities. Many otherwise good players have, by an unsuitable choice of pieces, lost their musical reputation and all future confidence in themselves.—Czerny.

A HELP TOWARDS UNDERSTANDING THE MINOR MODE.

BY FREDERIO S. LAW.

THE minor scales frequently form a stumbling block both to teacher and pupil; to the former to explain, to the latter to understand. I once asked a pupil if she could tell the difference between a major and a minor key. Her answer was: "Oh yes! when it doesn't sound quite right, then I know it's minor."

It is but little wonder that the pupil accustomed to the firm and unvarying outlines of the major scale, when confronted with the deceptive signature and shifting forms of the minor scale, becomes confused and regards it with suspicion and dislike. Neither is it singular that the teacher, feeling the difficulty of explaining its various anomalies, does not attempt it, and teaches the minor scales empirically or not at all.

Opinions differ as to the minor mode; some theorists consider it entirely independent, others regard it as included in the major, claiming that the tonic of a minor key never entirely loses the effect of being the sixth degree of its relative major. The latter view is the one which I accept, both for what the tonic sol-faists term mental effect and for the sake of a clear and logical explanation of the various forms of the minor scales. I fail to see how a key with a deceptive signature, and with a scale which may possess several different arrangements of its intervals, can be declared independent in the sense that a major key is independent. In one of Liszt's compositions, the name of which I cannot recall, there occurs a rapid descending minor scale of several octaves, of which only every other seventh is major, the alternate seventh being minor. When played with the requisite velocity the effect of this variation is hardly noticeable. Certainly no such liberty could be taken with the scale of a major key without entirely changing its character.

On the other hand, a composer who selects a minor key as a medium of expression, practically assesses its independence and works out his ideas in strict accordance with that assumption. Its very indefiniteness, its subtle dependence on the third of its scale, lend a special charm to the minor mode. It seems to belong to the age when "music, heavenly maid, was young," its shifting intervals making upon ears accustomed to the firm tonality of modern times a misty and veiled effect, which proves peculiarly attractive to composers.

A composition in a minor key gives the impression of being in momentary danger of losing its balance, of toppling over into a major, and, as a matter of fact, nothing is more common than a composition or a movement beginning in a minor key and ending in a major key. In such a case it generally ends in the corresponding or parallel major. *i. e.*, the key having the same tonic.

This has been one objection to the theory of the dependence of minor upon major, it being argued that if the minor is only a form or piece of its relative major, the most natural change would be into that key and not into the parallel major. This objection can be met as follows: modern tonal demands a definite tonality and has sought to supply it to the minor scale by sharpening its seventh. This gives a leading tone to the scale and a major dominant chord to the key, and endows the tonic with a quasi independence, which it must have for practical purposes. By the raising of its third the dominant chord becomes the same as that of the parallel major, and thus springs up a relationship between two keys which were originally but slightly allied, a relationship which is largely artificial.

Examples of a minor key ending in its relative major are, however, not rare, such as Schumann's *Gripen*, Meyer-Helmund's song, "Dein gedenke ich, Margertha." A major key ending in the minor is almost unheard of; Schubert's *Impromptu* in E flat is the only instance I can recall at present. Most of Bach's organ fugues in minor keys end with the major chord.

All this seems to show that in minor keys the centre of gravity is easily disturbed, that harmonic balance is best attained through the major mode. Taking as my guiding principle the inherent dependence of minor upon

major, I have never experienced any difficulty in illustrating and teaching the minor scales in such a way as to make them clear and logical to the youngest pupil. No notes are used; the pupil forming each scale, both harmonic and melodic forms, from its relative major. They can, of course, be taught empirically, but such a method does not explain the anomalous signature nor the puzzling peculiarities of the different forms of the minor scale.

First comes the natural or primitive minor scale, which now survives in the descending scale of the melodic minor form. This, in common with all the other forms of the minor scale, has its beginning on the sixth degree of the major key, which is thus called its relative major; this in turn having the former key as its relative minor, both having the same signature. In this form of the minor scale no accidentals are used, from which it is readily seen that it is a piece of the relative major, its minor seconds or half steps occurring between its second and third and fifth and sixth degrees. This dates from the time of the Greeks, and was the scale of their principal mode, hence the name of A, applied to the sixth of our natural scale, which we have retained, thus making C our starting point.

The natural minor scale answered very well as long as music consisted of melodies sung and played in unison, but with the development of harmony it was found unsatisfactory, from the lack of a definite tonality. A remedy for this was sought by sharpening the seventh, thus giving it a leading tone a minor second or half-step below the tonic, which was thereby emphasized and rendered more important. This form of the minor scale is known as the harmonic minor scale, according to modern theorists the only legitimate minor scale. Its sharp seventh results in an awkward interval, that of the augmented second between the sixth and seventh, and in order to secure greater smoothness a compromise was devised by which this was avoided, giving rise to the melodic minor scale. In this form both the sixth and seventh are sharpened, but in the ascending scale only, the descending scale reverting to the natural minor scale, in which the sixth and seventh are flat, or more rarely, to the harmonic form. The reason for this appears to be that in ascending the minor effect is felt as soon as the minor third is heard, and that this effect is retained until the upper tonic is reached. In descending, however, if the sixth and seventh both be sharpened, a major effect is given, so that the ear expects a major third and the unexpected minor third makes a disagreeable impression; while if the natural or harmonic form he used the ear is prepared for the minor third before it is reached and is thus spared an unpleasant shock, another proof that the major effect is more natural to our ears.

In all these forms of the minor scale the third is invariably minor, so that the most general answer to the question: What is the difference between a major scale and a minor scale? would be: A major scale is one in which the third is major, two whole steps; a minor scale is one in which the third is minor, a whole step and a half.

In teaching, I generally go to the minor scale from its relative major, which is first played, followed by its relative minor in the natural form, the pupil observing that it is the same as the major beginning and ending on the sixth degree, the fingering for the most part corresponding with that of the parallel major, though in several cases it corresponds with its relative major *e. g.*, F sharp and C sharp minor in the right hand; E flat and B flat minor in the left hand. The harmonic form is then introduced by sharpening the seventh, and this is the form I generally choose for permanent practice, both from theoretical reasons and for the mechanical advantage to be derived from the practice of the augmented second. Lastly the melodic minor scale is played and its peculiarities explained as above, noting the few irregularities of fingering in certain keys due to the difference between its ascending and descending scale.

Thus taken in their proper sequence the various forms of the minor scale will be found logical and consistent with each other, and no student need find undue difficulty in forming them for himself without the use of notes.

SOME HELPS FOR TEACHER AND PUPIL.

FROM AN ESSAY BY W. O. FORSTYLL.

NOTHING is more advantageous and educating, than to hear good music properly and artistically played; piano pupils, and indeed all teachers of the piano, should avail themselves of every opportunity to hear great artists. Recitals are valuable; the musician who stops hearing and learning from others is non-progressive, and very soon his lessons are mechanical, uninteresting and valueless. Especially excellent for the pianist is a course of reading on musical and kindred subjects, such as "Wagner's Philosophical Writings," Henderson's "Story of Music," H. Krebier's writings on the "Wagnerian Music Dramas," Raskin's "Art Studies," and a very clever work by Thomas Tapper, entitled, "The Music Life and How to Succeed in it," is well worth the reading. There are scores of books highly instructive and beneficial to the student and teacher, which should have a place in the library, and moreover, should be read, and are indispensable for acquiring a thorough musical education. I believe in specialists; specialists in piano, in voice culture, in violin etc. There is enough in the literature of the piano, and the study which properly belongs to it, to engross all the spare time a teacher has. "One must learn the music of prose and poetry, the heauty of form and color in painting, for all these helps give the musician valued hints." It is the special training that makes the most general and careful education, because, in order to do the very best work in any one subject, it is necessary to know a great deal about other subjects that have a direct or indirect bearing upon it; direct—everything pertaining to its contents, as in piano playing—technic, with all its complexity, form, structure, counterpoint, melody, harmony etc.; indirectly,—nature, illustration and contrast with other arts, poetry, sculpture, painting etc. The technic of the piano is unlike any other instrument, and the greatest results have been effected throughout the world, by teachers who have given their time, talents, study and knowledge to the teaching of one instrument, be that the piano, organ, violin, or the human instrument, "the voice."

Piano playing has two sides, the mechanical, and the emotional. By the emotional, I mean, of course, all I have spoken of regarding interpretation and the study pertaining to it. They must both be cultivated at the same time, go hand in hand, as it were, and then, if one's nature be sensitive and musical, the listener cannot help feeling that music is beautiful and elevating; that it will cheer us when we are sad; that it is truly a language of love, at times deep and impressive, at others gay and graceful, like cloud shadows flitting across fields of flowers; and that if we cannot understand the meaning or mission of music upon earth, we can enjoy the pleasure it gives, those wondrous pictures to the imagination of the great world of sound.

STORY READING.—In a judicious practice of playing at sight, one can best acquire a faculty of reading well, soonest become skilled in playing, and most surely become possessed of a musical character. The main thing is, to strive quickly to get a clear conception of the piece. But, as quickness of apprehension is seldom a natural talent, it being in most persons only the product of a faculty acquired by long practice, the following observations may not be superfluous: In order to obtain a quickness of apprehension, one must not at first endeavor to apprehend the whole at once, but go through the thing gradually.

1. As quickly as possible apprehend and analyze the time.

2. As far as possible guess out the harmony, which can be done by directing the attention more to the left than to the right hand.

3. Avoid all precipitation, when the passages are somewhat intricate, and play them, so to speak, according to convenience.

4. Never be afraid of doing anything in too imperfect a manner, while you endeavor to play on in due succession, but rather fear not to do it, which happens when one hesitates or stops during the performance.

If one only avoids being frightened from his purpose by apparently serious difficulties in the first commencement, he will always overcome some of them with every repeated performance, and indeed there is often in that case no further exercise necessary, or at most, very little.—*The Organists' Journal.*

EDITORIAL NOTES.

FINDING HIDDEN BEAUTIES.

"We have to dive for pearls, but weeds float on the surface." An artist will make manifest hidden beauties in a piece that the amateur never dreamed of, notwithstanding he had played it for years. On the other hand, the amateur hears the artist play what seems to him a simple piece, so he buys it, but is disappointed and says that there is nothing in the piece. Why this failure and disappointment? Cary Florio, in the *Musical Courier*, gives a hint as to the solution of this, as follows: "One of the distinctive peculiarities of Mr. Rummel's playing I believe to lie in the fact that he so utterly makes you forget the mere outside clothing of a work and shows you its inmost heart. Through such a treatment passages which had before seemed insignificant or unnecessary suddenly take on meaning and importance; details hitherto overlooked now show themselves as vital portions of the story; and (not least of his greatnesses) the technical difficulties which may occur are not only forgotten by the listener but absolutely buried out of sight by the predominating influence of the soul of the piece—they seem to exist no more for the player than they do for the auditor."

In the Beethoven sonata all these factors came forcibly into play; the formal framework of the sonata disappeared and left in its stead a living romance, a connected story, which went logically on its way untrammelled by conventionalities of form or movement."

An artist has the faculty of making small details leading points of his play. The amateur plays only the notes, the artist what the notes express. The gifted pupil may study with common teachers all his life and never be able to give anything but an amateurish rendition of a piece, but let him take lessons of an artist-teacher and his playing is vitalized, revolutionized, and he brings out those things that make the ideal performance; for these subtle points are only taught by personal inspiration.

"The advantage of living does not consist in length of days, but in the right improvement of them," said Montaigne, and in giving a lesson, it is not the time spent but the ideas given that makes the lesson of worth. True teaching consists of leading the pupil to find out the next step for himself, and not in telling it to him. When he finds out a fact for himself he is pleased, interested, and remembers it; but when he is told, he takes no interest and neither understands nor remembers the fact explained.

MORE THAN ONE SIDE.

Born teachers and pupils are too much inclined to be satisfied when they see but one side of what a piece of music consists. There are three sides to the study of any piece: its technical, the poetical, and its expressional. The piece should be analyzed minutely till it is clearly understood in all of its parts, the best touch decided upon for each passage and effect, the amount of force to be given to every part, and the points where the phrases divide and the accents and climax of each. When the pupil can play the piece well from these standpoints, and has all of its hard places worked up till they go easily, he is ready for its æsthetic study; to exercise his taste and let his emotions come into play, to give place to his imagination, to give life and an effective vitality to the piece. But how few take a comprehensive view of a composition and see it in all of its phases. An educational journal has to say of this broader outlook as follows: "Different minds take widely different views of truth. One always looks only at the purely practical side, while another finds chief delight in its transfigured ideal. As Schiller says of the varying conceptions of science, or knowledge:—

"To one she bears a goddess's name too high for tongue to utter,
And to another she's the cow that gives such first-rate butter."

Each of these views has its advantages and its own basis of reality. A great truth is precious for its own sake, and also for what it brings to him who makes it available. One is the earthward aspect, and the other is the heavenward. The better way is to include them

both in our range of thought and vision." There is need of going onward to the point of thoroughness in getting all of the technical and theoretical points as well as to bring out all of its fullest æsthetic value. It is not practicable for the pupil to attend to all of this at once, hence the necessity of doing the piece from its mechanical and theoretical sides first; that his mind may eventually be free to develop expression.

MAKE HASTE SLOWLY.

THERE is no greater hindrance to advancement than the almost universal too rapid tempo in which pupils persist in playing. No truth is more necessary to impress on the pupil's mind than "Put all of your effort into accuracy, and velocity will take care of itself." While this rule has exceptions, still it cannot be too much insisted upon in most cases. The *Christian Union* gives a good point about haste in the following: "Haste and fear brutalize and destroy many of the finest possibilities of life. To be in a hurry is never to see things clearly and see them whole; it is only to get glimpses of things. To be in a hurry is never to be able to coördinate things, and put them in a large and natural order in one's thought. The hurried man not only does not see things clearly, but he does not see them in their right proportion or in their natural order; his vision is both blurred and confused. To see things clearly is the first step; to meditate upon them profoundly, and so to penetrate their secret and get whatever truth or power is in them for ourselves, is the second and more important step. The man in haste neither observes nor meditates. The world flies past him, and leaves nothing of itself for him save a blurred and confused vision." When the pupil can be restrained and kept into a slow practice upon the difficult passages until they are learned by the hands as well as the head, then velocity practice is to be insisted upon, and contrary to the general usage, a very slow tempo is to be maintained until the passage is learned, then velocity is to be attempted at once, and not a gradual quickening of speed, keeping up with the supposed advancement in learning the piece, for this but leads to establishing a feeling of unrest, impending disaster, of surely breaking down; but if velocity is put off till the head and hands are ready for it, then comes smooth, together with repose and certainty. Furthermore, let it be remembered, that no piece can be kept in good form without frequent slow practice.

AMBITION.

BY ERNST BROCKMANN.

In my room there stands a blackboard which is not in constant use, and when I have a few unoccupied moments and the inclination, I write upon it any hints which may be helpful to my pupils. Below I give one of these little hints just copied from the board. The very walls of our music rooms should be made to contribute to the advancement of our pupils.

A worthy ambition is an ambition for quality—to play well. There is something wrong with the pupil who has studied music a year or longer and cannot play one little piece in such a manner that it will give pleasure to those who hear. We would recommend her to take the easiest, shortest piece in her portfolio, and work at it until perfect.

The next ambition should be to play good music—standard music—classical music. Not all of this is difficult. Then should come the ambition for difficult music, such as requires great technique in the way of speed, power, lightness, etc. Last of all comes the ambition for quantity—to be able to give a concert every night in the week, with entire change of programme each evening. Each of the ambitions is praiseworthy, but only in its proper order.

—The grandest flight of musical inspiration is not the child of genius alone, but rather of that union of genius and the science of music the possession of which together constitute the perfect musician. Bach, Handel and Mozart were the best examples of this class of master musicians.

MUSICAL ENVIRONMENT.

BY T. L. RICKABY.

ALL music teachers know how desirable a musical environment is—nay, how necessary it is, to obtaining the best results from our work. Where it does not exist to begin with, I see no reason why a teacher should not set about creating it. With so many, music-teaching is reduced to the matter of merely giving so many lessons for so many dollars. I know we must live, but if we make music, the primary object of our labor, and our living the secondary object, I am assured that the living is much more certain, and better than if we make money all we work for.

First, I consider that teachers' and students' recitals and concerts constitute the most important factor in creating a congenial musical atmosphere. I have from ten to twelve students' recitals each school year, and manage to give at least three concerts. In addition I give two or three piano recitals myself, and at each of these I prepare something to say about music in general and the programme in particular, and also about the authors. I also, each year, give at least two organ recitals in a church here, and thus reach some that I could not reach anywhere else. The organ is only a cabinet organ, but it is one of the very best made, and I am able to play some very fine music on it. Next, I have organized the nucleus of an orchestra. At present we number thirteen. I have also in hand a military band of eighteen. I might add that the members of both band and orchestra are all young people of from ten to seventeen years of age, and that five members of the orchestra are girls. Besides this, I have a string quartette which meets twice every week. Last, but not least, I have a brass quartette, and as I have no difficulty in finding good music arranged for such a combination, this is a more important matter than might be imagined at first sight. One other instrumentality remains to be spoken of—the local press. I have all along written articles which were printed and read by a great many more than I could reach by any other means. My fellow teachers will readily see that this means nothing less than labor. I might add that it is labor for which I get no pay,—or to put it better, I get no immediate return. The recitals are all free; the lessons to band and orchestra are donated, nor do I receive anything for the articles, directly. But I cannot help noticing this, that where, three years ago, one person was interested in music, I can now find scores; where three years ago scarcely anybody would come to a piano recital, now more come than can be accommodated; where three years ago I began with a class of five or six pupils who did not know whether they wanted to take music lessons or not, now I have all that I can possibly attend to, and whose lessons are not confined to piano alone, but to violin, violoncello, cornet, and clarinet, and I have never solicited a single pupil.

I write this in no spirit of self-landation, but to show that the results can come only from the hardest possible work, and work for which no immediate money return is forthcoming. But when the results do come they are immeasurably great. Moreover, the right kind of teacher need never be afraid of unscrupulous or unworthy competition. He will always be able to hold his own, for let him work as he ought to, and people soon become educated musically, and begin to know just what to look for, and no unworthy competitor will be contented.

I maintain that where no musical atmosphere exists, it can to a great degree be created, and that it is the teacher's duty to do so, but he will do so only by the right kind of work—plenty of it, and disinterested work at that. The following verse (by an anonymous writer in a recent magazine) is very appropriate to conclude with, I think:—

If only we strive to be pure and true,
To each of us all there will come an hour
When the tree of life shall burst into flower,
And rain at our feet the glorious dower
Of something grander than ever we knew.

Every one must educate himself. His book and teacher are but helps; the work is his.—Webster.

NOTES ON A FEW TOPICS.

BY DON N. LONG.

The antipathy with which pupils generally regard the practice of classical compositions is a subject of discouragement to good teachers, and especially those who are situated remote from art centres. Teachers who are located in large cities where their pupils can hear great artists, have an advantage in this respect over their less fortunate brethren.

Yet, notwithstanding this advantage, metropolitan teachers often find it difficult to obtain from their pupils the required amount of practice on classical pieces. If they do, it is not infrequently unsatisfactory, listless, and indicative of non-interest. While pupils may enjoy the classical renditions of the artists, they will, at the same time, display a wonderful aversion to the study of these same works for themselves. A part of these pupils are devoid of the Divine spark; others are non-interested—especially is this the case with country students—while some become discouraged.

This state of affairs is not always due to the bad taste of the teacher, who is generally a conscientious worker, but the method or application is nearly always wrong.

After all, the study of popular music is not so disastrous as some teachers pretend. A great deal of this class of composition is not trash or artistic poison, by any means; but the thoughts expressed are mostly repetitive, unclarified or but faintly original, which faults commit it to oblivion in the course of time. Yet it has a mission in its day—it forms a stepping-stone to the higher forms; in its exclusive cultivation lies the hurt.

The baneful influences of low-class novels on the minds of children is too well known to demand proof; but turning the same child engrossed toward the higher realms of literature only makes the matter worse. Few unformed minds relish the metaphysical speculations of Bulwer, or George Eliot, or the newer realism of Howells; their disgust at the higher art only gravitates them more forcibly to the lower.

This is precisely the case in music, only not so dangerous, for the simple reason that music cannot express as low thought as literature. We may repeat that all popular music is not trash, nor are all ephemeral novels dangerous.

The only way to overcome this antipathy against high art is to fortify the pupil's reason against the lower forms. This can only be done by persevering and judicious explanations of the æsthetic laws that govern high art. Theory and harmony are invaluable here if applied carefully.

People are generally less discriminating in art than they are in literature. You will often find that people who read the best literature will prefer the poorest trash to the classics. From that, one may come to the conclusion that it is all a matter of cultivation. Educate the pupil once to the point where he can see the triviality of trashy music and his reason and taste will at once reject it, for all people, however ignorant, despise superficiality when it is made apparent.

"The ordinary pupil cannot be snuffed with æsthetic culture, and the teacher who takes the loftiest forms of thought and utilizes them in his business interests, will very likely be the most successful. The broader a general education the musician possesses, the more valuable will be his services as a teacher."

A very good exercise to commence one's practice with is to play through the cycle of major or minor scales quite slowly, and alternately loud and soft. Twice through in this manner will brighten the fingers wonderfully.

Probably the very best exercise for strengthening the fourth and fifth fingers that could be wished is the broken third form in Mason's "Tough and Technic." Vol. I, especially Nos. 32 and 38. It is superior to trill exercises, as it is productive of more evenness and firmness. Persisted in, it also stretches the web of the fingers, thus giving the hand a wider reach.

HISTORICAL CYCLE OF THE SONATA.

BY RICHARD BURMEISTER.

MOZART's Sonata in C minor was composed in his last period. It is preceded by a Fantasia which truly deserves its title, as it is, even for our time, very fantastic and bold in the changes of harmony and rhythm. The first movement of the Sonata opens with an energetic theme, the second movement with its soft melody and delicate embellishments might have served Chopin as a model on which to compose his famous nocturnes. The last movement is very expressive on account of the contrast between the melancholy principal theme and the strong and abrupt phrases and chords following it.

Beethoven, though he kept within the limits of the form, brought about a revolution as well in piano playing as in composing for the piano. He is the founder of the dramatic piano playing, and his sonatas are dramas, trilogies, tetralogies. They are necessary parts of the education of to-day; so the fact that they were never played in public during Beethoven's lifetime, is very hard to realize. His compositions are generally divided into three periods. The Sonata Appassionata belongs to the middle period, and was composed in his thirty-fourth year, when he had just completed the *Eroica*. After the Sonata pathetic and the Moonlight Sonata the *Appassionata* is perhaps the most popular. It is like the stormy life of an artist who fights against the whole world and his time. It seems almost to be the expression of Beethoven's own life. It is very striking that the first movement, which with its powerful and noble themes and their forward-driving development, breathes grandeur, nevertheless ends softly, thus suggesting a cessation or exhaustion of the fight. But this is only temporary; for while in the following slow movement the almost religious theme with its delicate variations expresses resignation to fate, suddenly, with sharp chords the call for fight is heard again, and a wild and ferocious continuation of the struggle follows. The work ends with a succession of obstinate chords and stormy passages which seem to say: "Never give up."

With Schubert the day of the German romantic school breaks in. It is not difficult to recognize at once in his A minor Sonata—his first one—the composer of the immortal songs. The whole Sonata suggests a garden where themes like beautiful flowers are found in abundance, and without a search. The variations in the second movement are built on a most delicate melody, while the last movement is like a fiery tarantelle.

In Weber the son of the German romantic school shone in the greatest brilliancy. While in his operas the dramatic element predominated, the most, his piano compositions are especially distinguished by grace. The Sonata in A flat deserves the name of *Piano Sonata* more than any similar work by any other composer. It would be utterly impossible to transcribe it for any other instrument. The charm of the work lies to a great extent in the very graceful character of the themes, passages and runs in all of the four movements.

Schumann is the evening of the German romantic school. When he is soft and tender his music suggests a mild and lovely summer evening, and when he is storming and roaring one can easily imagine a tempestuous winter night. Next to Beethoven, he was the composer who had the most decided influence upon his followers, and he founded a school which has even till now a great number of enthusiastic disciples. His Sonata in E sharp minor might be called a colossus. It is a powerful work, and the strongest and deepest. The Sonata is like a grand mountain landscape in which the first, third and fourth movements stand out as three high and fantastically formed peaks surrounding a lovely valley, the second movement.

Chopin, also a master of the romantic school, does not belong exclusively to one nationality. Born in Poland, educated by German music and living and dying in France, he had no home; but his works have found a home in every country in the world. If any one deserves the name of *Polish*, he is Chopin. Of his B flat minor Sonata the third movement, the funeral march, has become very popular. The whole Sonata might be imagined as an illustration of the history of the unfortunate Poland; the first movement describing the hard fight for independence and the Scherzo (second movement) the proud, but charming character of the nobility. With the funeral march the liberty of the fatherland and of Poland's sons are carried to the grave; and in the last wild movement one might imagine the flying of the dead through the darkness of the night.

Liszt's Sonata—the only one he composed—has caused up to this time much and varied discussion as to its form and value. Some call it a monstrosity; some the work of a great genius. It is true that Liszt in this sonata threw away all the rules and conditions of the classical

form with a boldness that might frighten timid and conservative people; but at the same time it is evident that in none of his piano compositions did he carry through so strictly and methodically his own plan and form. The four principal themes, which are in admirable contrast—thoughtful, energetic, grand and tender—appear almost successively at the very beginning. Quite as new also is his method of treating and developing the themes. But as soon as one is used to this new and startling form, the beauties come out and shine so much the more; and the work is recognized as a masterpiece cast in one colossal mould.

Grieg, one of the foremost composers of the "Scandinavian" school, shows in all of his works an extraordinary originality. It cannot be denied that he gave to the music world entirely new harmonies and rhythms; though he found in the old Scandinavian folk songs the material ready to be treated in an artistic way. In all his works the resolution of the seventh into the fifth is characteristic and prevailing. The Sonata in E minor contains all these artistic qualities in a very high degree.

Brahms is a continuation of Beethoven; but in the same proportion as Goethe's second part of "Faust" is the continuation of the first. He is the philosopher among the composers, and in his greater works—Symphonies, Chamber-music, etc.—for the great mass of listeners he is still a hook snatched with seven-league boots. However, for the earnest music student and true music lover, his works will always be an inexhaustible treasure-house, full of the most delicate beauties in musical art. Depth is the most characteristic quality of his genius, and one can escape from this impression after hearing even his first opus, the Sonata in C major. In its first, second and fourth movements there is besides a most remarkable power and fire; while his way of treating the simple theme of the second movement (an old German love-song) is most subtle and delicate.

SUGGESTIONS.

BRACONFIELD declares that "The great secret of success in life is to be ready when your opportunity comes." How many there are who accept positions that they are not competent to fill, because of the lack of thorough preparation. It is not an easy matter to exalt ambitions and earnest desires to occupy high and important places, but one cannot hope to succeed and retain his position, unless he is eminently qualified for the responsibilities incumbent upon him. With many, and perhaps the majority, it is a great struggle and requires heroic sacrifices to gain a musical education. Such was the experience of a large number of the noble old masters, and this is also true of scores of eminent modern men who have achieved greatness. If there were no obstacles in our road, there would be no victories.

The father of the great George Frederick Hindel argued that "music is an elegant art and fine amusement, but as an occupation it hath little dignity, having for its object nothing better than mere entertainment and pleasure." George Hindel was passionately fond of sweet sounds, from his earliest childhood, but he seems to have encountered strong opposition and disappointments in his early musical endeavors. For fear that he should learn the gamut, he was not permitted to attend concerts, not even the public school. But the hopes and desires of the persistent boy were not to be frustrated; not even by the stern father, Dr. Hindel.

Peter Cooper, the founder of the Cooper Institute in New York City, was a frail, poor boy, and had scarcely any school opportunities. It was while he was working for fifty cents per week, that he determined, if he ever possessed riches, to build an institute where the poor girls and boys of New York might obtain a free education.

On account of the small income, and drunken and dissolute habits of his father, Ludwig Van Beethoven's early life was spent in the midst of poverty and misery. But the eager desire for a learning in music burned within him, and nothing could defeat his earnest purpose.

Robert Schumann was sent to Leipzig, to study law, but jurisprudence was a dry and uninteresting study to a born musician, and he soon decided against the profession of mother, guardian and tutors, to devote himself to his piano and the study of musical works.

In the face of opposition and discouragements we may succeed in the realization of our fondest hopes, and worst ambitions, if we but go forward, and employ our time well. Some one has aptly said, that "Since we are not sure of a minute, we should not throw away an hour."

"All that thou seekest may be found, if thou shrinkest not, nor fliest from labor. For since some have discovered things in heaven, though they are not allowed such as the rising and setting of the stars, the solstices and eclipses of the sun, what common things that are connected with man here below should be able to escape his search?"—*The Echo*.

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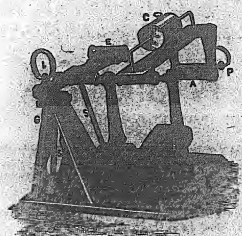
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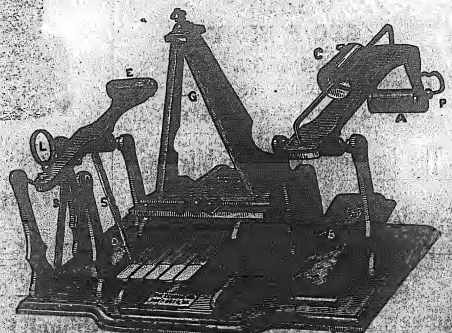
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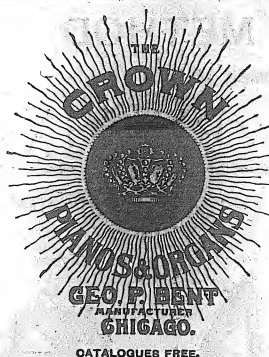
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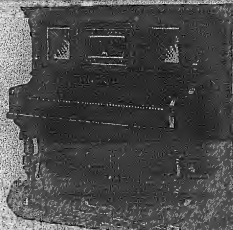
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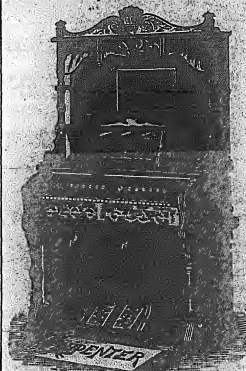
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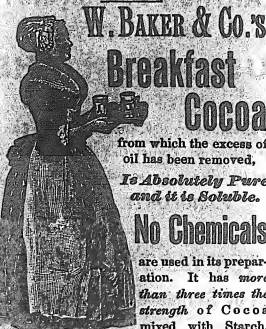
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